A Booke of New Lessons

FOR THE

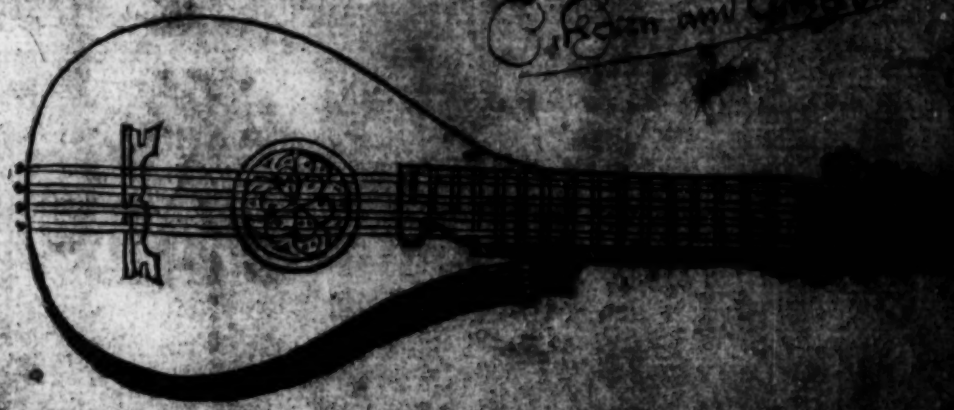
CITHERN & GITTERN

Containing many New and Excellent Tunes, both

Delightfull to the Practitioner.

With plain and easie Instructions, teaching the right use of the hand, and perfect

of both Instruments, never before Printed.



London, Printed by T. H. for John Benson and John Playford

St. Dunstans Church-Yard, and in the Inner Temple

GLASGOW
UNIVERSITY
LIBRARY

GLASGOW
UNIVERSITY
LIBRARY

To the Ingenious Practitioner.

Courteous Friend:

Shall not according to the Old and obſolet Cuſtome, perplex thy Expectation by a long or tedious Diſcourſe, in Praiſe of Muſick, *either Vocall or Inſtrumentall, and of its Rare Effects; or of the Sweete and Melodious Raptures of theſe Inſtruments, the* Cithern *and the* Gittern; *But onely thus: In regard my former Paines in this kinde, found ſuch a loving and friendly Acceptance, it hath incouraged mee againe to the Worke for thy further Proficiency: Therefore I have to this Edition, firſt amended all the Faults, that were in the former; and likewiſe added many Excellent Choyce Tunes for the* Cithern, *not before Printed. Secondly, I have added many Eaſie and Pleaſant Leſſons to the* Gittern, *they being the firſt that ever were publiſhed in this kinde. By all which I have endeavoured to helpe all thoſe that are Lovers of this Science, in which Imployment I ſhall remaine,*

Thy Servant,

John Playford.

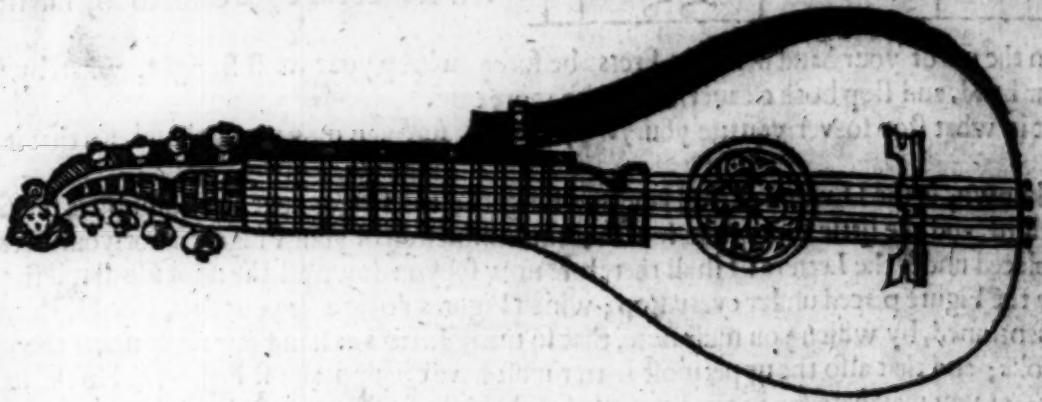
A Table of the Leſſons for the Cithern.

I *Obn* come kiſſe.	1	Welch Sarabard.	24	In faith I cannot keep my ſheep.	47
Second way.	2	Mock glory of the Weſt.	25	Allmaine by Captain *Winn.*	48
Third way.	3	French Rant.	26	Coranto by Captain *Winn.*	49
Maying Time.	4	Iriſh Rant.	27	A Saraband.	50
Willons Wild.	5	Day-light, and a Candle.	28	*Kits* Allmaine.	51
Nightingale.	6	*Gerrards* Miſtreſſe.	29	Spaniſh Pavin.	52
Step ſtately.	7	O Rogues, notable Raſcals.	30	See the Building.	53
Blew cap.	8	Glory of the Weſt.	31	Greene Sleeves. With Diviſion,	54
Over the Mountains.	9	Glory of the North.	32		
Towle gentle Bell.	10	Cheſnut.	33		
Queens Mask.	11	Light of Love.	34		
Ah me, a Simphony.	12	No body ſhall plunder but I.	35		
Vive le Roy.	13	Merchant new come over.	36		
Tantarra.	14	*Mulloynes* Coranto.	37		
Country Laſſe.	15	*Mulloynes* Saraband.	38		
A Simphony.	16	Bow Bels.	39		
Canaries.	17	*Al a mode d' France.*	40		
Porch.	18	I am a yong and harmleſſe Maid.	41		
Faire *Phidelia.*	19	An Allmaine.	42		
Stingo, or the Oyle of Barly.	20	An Allmaine by Captain *Winn.*	43		
When the K. enjoyes.	21	A Coranto by Captain *Winn.*	44		
Lord *Chamberlaines* Mask.	22	An Allmaine, Mr. *Robinſons.*	45		
Good your Worſhip.	23	A Simphony.	46		

Pſalms to ſing to the Cithern *according to the Church Tunes.*

PSalme 23.	55
Pſalme 4.	56
Pſalme 48.	57
Pſalme 25.	58
Pſalme 39.	59
Pſalme 116.	60
Pſalme 148.	61
Pſalme 113	62
Pſalme 12.	63

First, it is to be understood, that the *Cithern* is strung with eight Strings of Wyer, which eight are divided into four Course, the highest course is called the *Treble*, the next the *Mean*, the third the *Basse*, and the fourth and last the *Tenor*; the which four Course of Strings do represent the four Lines, on which all Lessons are set: for Example



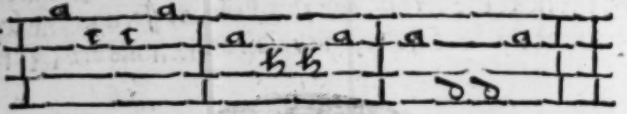
Secondly, because these four Strings are not sufficient of themselves to express divers, and many sounds, (which of necessity ought to be) therfore experience hath found the means, whereby every Cord may yield much Harmony, by the inventings of divers Frets and Stops on the neck, or finger-board of the *Cithern*, which Frets or Stops are known by the letters of the *Alphabet*, beginning with the second letter B. which is the first Fret, the second is C. the third D. alluding to every Fret one Letter in their order, so far as the Frets extend, B. being the first Fret, it is to be noted that A. is the string open.

Thirdly, note that every string hath the use of the same Letters, one as well as the other. For if you stop B. in the *Treble*, it is likewise B. in the rest of the strings in the first Fret. and so it is with the rest. Having now acquainted you with the use of the Strings, and the Frets, I shall now proceed to the next Rule, which is for the tuning of the *Cithern*.

Fourthly, for the *Tuning of the Cithern*, begin first with the *Trebles*, and set them up so high, as they will stand without breaking, making them both agree in one sound: Then proceed, and set up the *Means*, or *second strings*, and tune your *Mean* in C. wresting it higher or lower, till it agree in sound with your *Trebles* open; which being done proceed

the third, or your *Baſſes*, and ſtop your *Baſſe* in H. wreſting them up till they agree in ſound with your *Means* open; then wreſt up your Tenors, or laſt Strings, and ſtop them in D. making them agree with your ſecond Srings, or *Means* open, which being thus ſet in order, your *Citharen* will be in perfect Tune.

Example for the Tuning.

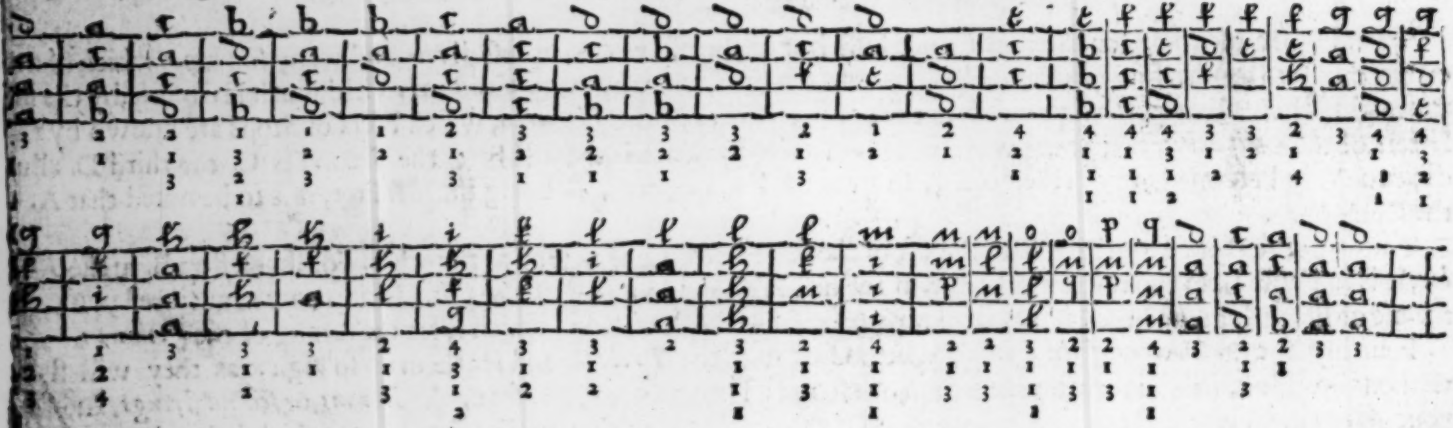


Fifthly, your *Citharen* being in Tune, obſerve theſe few Rules before you come to any full ſtops.

First, note that in the uſe of your hand upon the Frets, be ſure you keep your wriſt ſtreight, whereby you will have the command of your hand, and ſtop both cleaner, and with more eaſe.

Second, note that in what ſtop ſoever you uſe your *fore-finger*, be ſure you move your thumb ſo, that it may be right againſt it.

Third Rule to be known, is the Diviſion of the Hand and Fingers; the Finger next the Thumb, is the firſt; the next the ſecond, and the third, and the little Finger the fourth; this diſtinction of your Fingers is for your better underſtanding of the Figures placed under the Letters: I ſhall therefore now ſet you down all the moſt uſuall full ſtops, and under the true fingering by the Figure placed under every ſtop; which Figures do ſignifie your firſt, ſecond, third, and fourth finger, as is before mentioned, by which you muſt note, that ſo many Letters as ſtand one right under the other muſt be ſtricken all at one ſtroke; and that alſo the uppermoſt Letter muſt have the uppermoſt Figure, and ſo the next Letter under, the next Figure; as you may here ſee in the Example for the right fingring of the full ſtops.



The next Rule you are to learn, is, the distinction of your *Time*, or the valuation of the *Notes*, and their *Values*, which I have here set down in that Character, which is most used in *Musick*; being loath to burthen your Memory with two sorts of Notes, where one is sufficient.

For all *Lessons* that were printed formerly had not the *Time* set down in *Notes*, but of another Character, which now is quite layd aside as useless. *Notes* being the most easiest and plainest; and whereas there are in *Song* eight *Notes*, as *Large*, *Long*, *Breefe*, *Sembreeffe*, *Minnum*, *Crotchet*, *Quaver*, *Semiquaver*; these are all made use of in *Song*: But for our *Time* to the *Citharen*, a *Sembreeffe* is the longest *Note* which is made use of: therefore not to burthen the memory with more then is usefull, I have made use only of these five *Notes* here set down with their true valuation.

The Notes, and their names. } Sembreeffe. Minnum. Crochet. Quaver. Semiquaver. }

There being four *Moods* or *proportions* of *Time* used in *Song*; but two usuall to any Lessons for the *Citharen*: The first is called the *triple Time*, the second the *common Time*, and to let you understand them distinctly, note that the first is called the *triple Time*, the which is known by this Character, ⊙ which is called in Musick a *Mood*, and termed the *imperfect of the More*; in Song the full value of which is *three Minnums* to the Sembreeffe; but in the *Cithern Lessons* being marked with this ⊙3 which signifies three Crochets, make a full *Time*, which is the halfe of *three Minnums*, which is a *Minnum with a prick*, the *Minnum* be *two Crotchets*, the *prick* one; for * Example.

This Time *is most used in light Tunes, as Coranto's and Sarabands, and the like.*

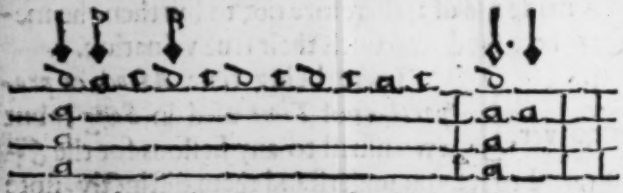
The second which is the *common Time*, which is *Sembreeffe Time*, the which hath no alteration, but is known by this Character or *Mood* ☐ the which containeth *two Minnums* to the *Sembreeffe*, & *two Crotchets* to the *Minnum*: Example.

This Time *is used to most grave Lessons, as Pavins, and Almains and the like.*

For your better understanding of the former under dividing of the Notes. First, note that in the *triple Time*, where one *Minnum* with the addition of a *prick* or tittle which follow is a full *Time*, and the Notes set under make also one full *Time*, or as much in quantity. Secondly, the *Sembreeffe Time*, where you may see two *Minnums*, make a *Sembreeffe*, and *two Crochets* a *Minnum*, &c. The Notes above the *Sembreeffe* are a full *Time*, or as much as a *Sembreeffe*; and also those which are set under, which are called *Prick-Notes*, have the same value with those above: For observe it for a generall Rule, that where you see a prick follow any Note, that prick is halfe the quantity of the Note it follows

lows, as if a prick be set after a *Minnum*, that prick is one *Crochet*, and two *Crochets* make a full *Minnum*, as is formerly set down: Thus with a little pains you may with ease come to understand the full quantity of every Note, and the right way to keep true Time of each Note.

The last Rule which you are to observe, is, that where you see any Note placed over any stop in your *Lesson*, if the stop which follow have no Notes, then those stops must be playd according to your last Note, till you see the Note changed, as you may observe in this *Relise*, the which is to be used in any single stop, if it be any long Note.



Note that at the running of any poynt of *Division*, where you leave a Fret, that you leave a finger, and where you leave no Fret, there leave no finger.

Thus having finished these few of needfull Instructions, the which I doubt not but will be some helpe and ease for your practise in these few of easie and pleasant *Lessons*, which follow.

For the well playing of which observe these few Rules.

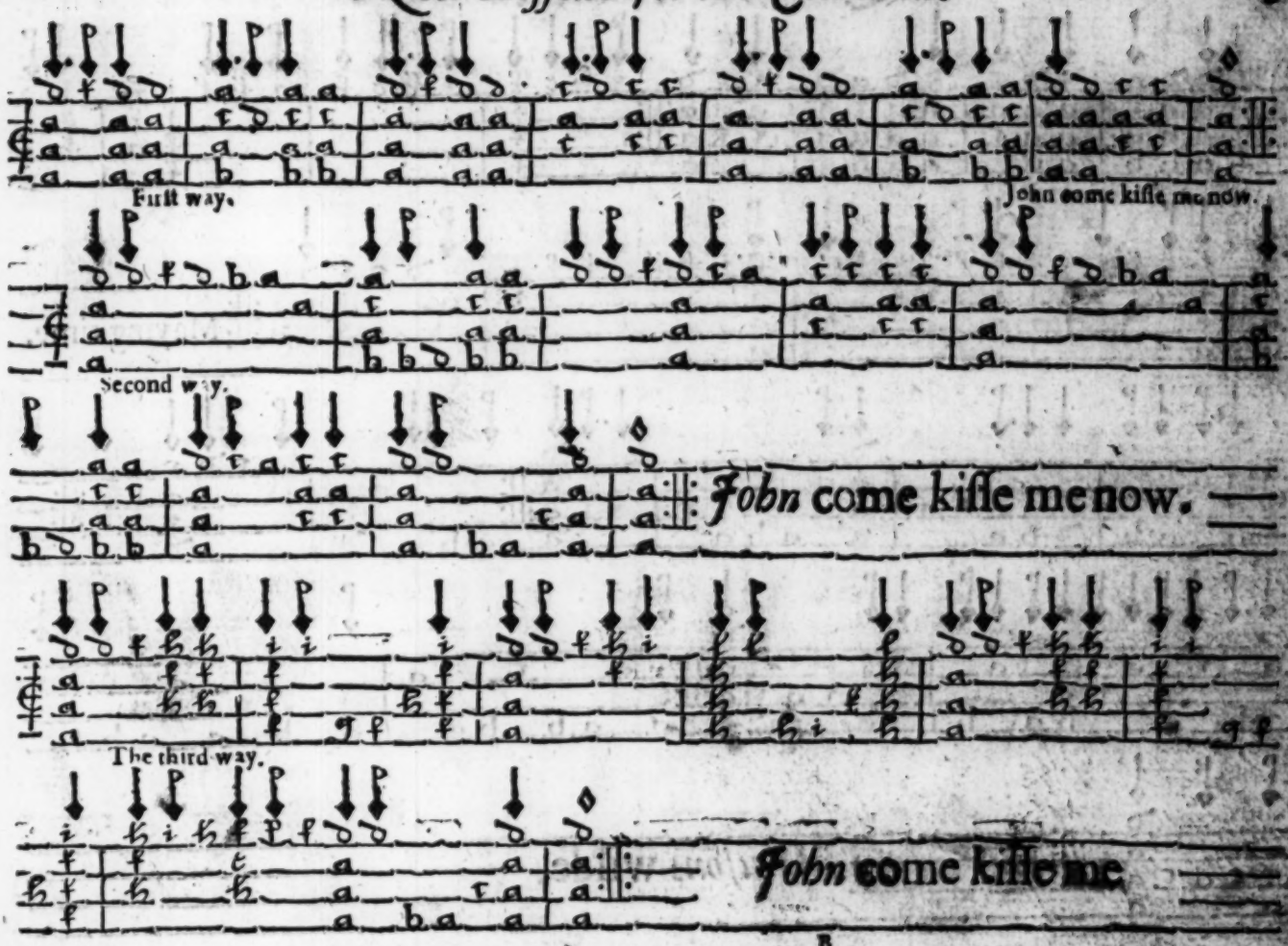
1. *That in what stop soever you stop, that you pluck away no finger untill you needs must.*

2. *That in any full stop, that you relish with that finger that is most idlest, and in a single stop, with that finger that is the strongest.*

3. *That you leane lightly upon the* Citharen *with you right arme, and with no finger, but your little finger.*

4 *That you alwayes strive to stop clear, and for that purpose keep your nails short.*

5. *And for the well stringing of your Instrument, observe this for a generall Rule; let your* Bassis *be of yellow twisted wyer, and also your* Means *and* Tenors *of yellow wyer, only your* Trebles *of white wyer, if they be strung, otherwise they will not sound true in the stopping.*


1
Fiirst way.
John come kisse me now.
2
Second way.
John come kisse me now.
3
The third way.
John come kisse me

4

Maying time.

5

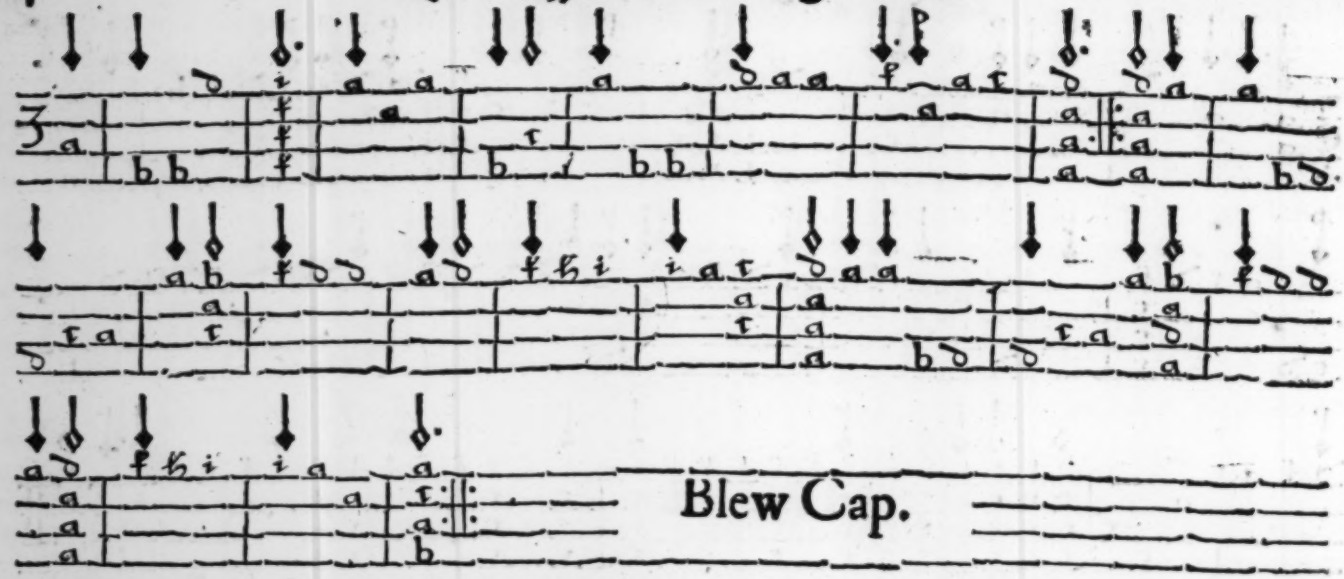
Wilsons wilde.

6

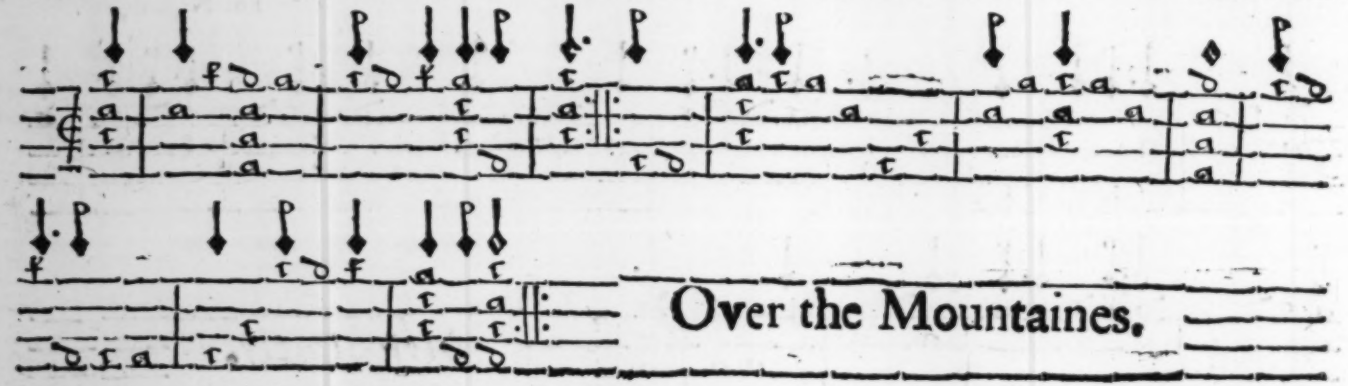
The Nightingale.

7

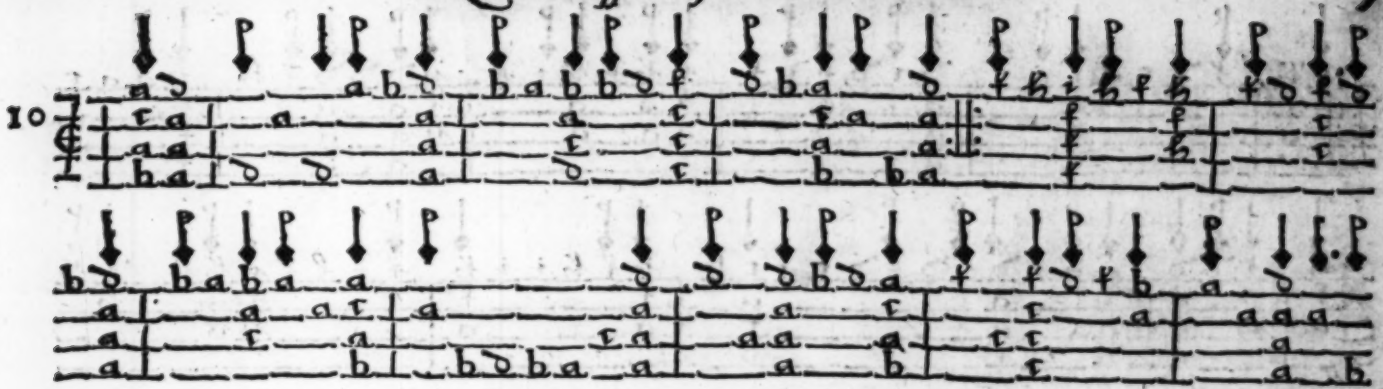
Step Stately.



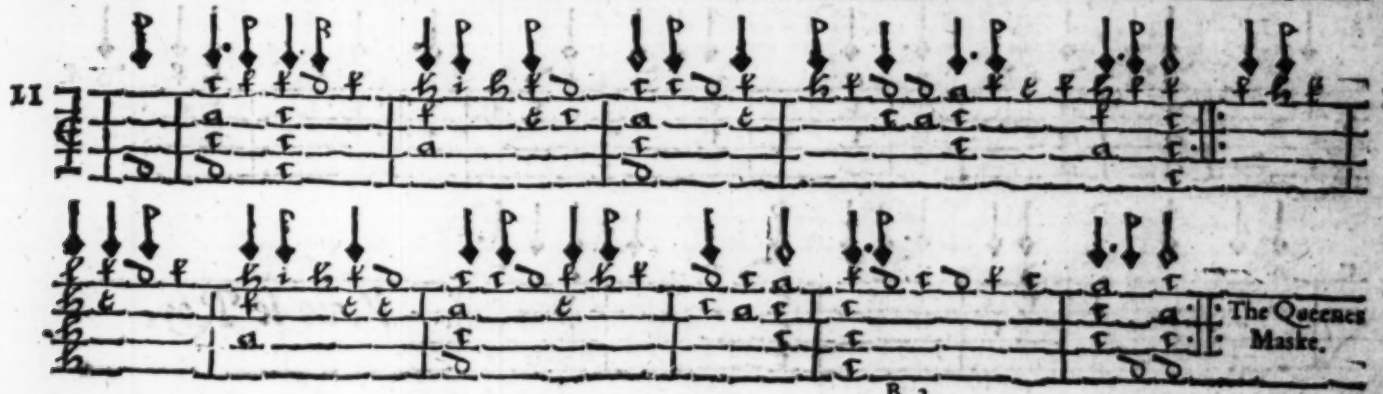
Blew Cap.



Over the Mountaines.



Towle, towle, Gentle Bell.

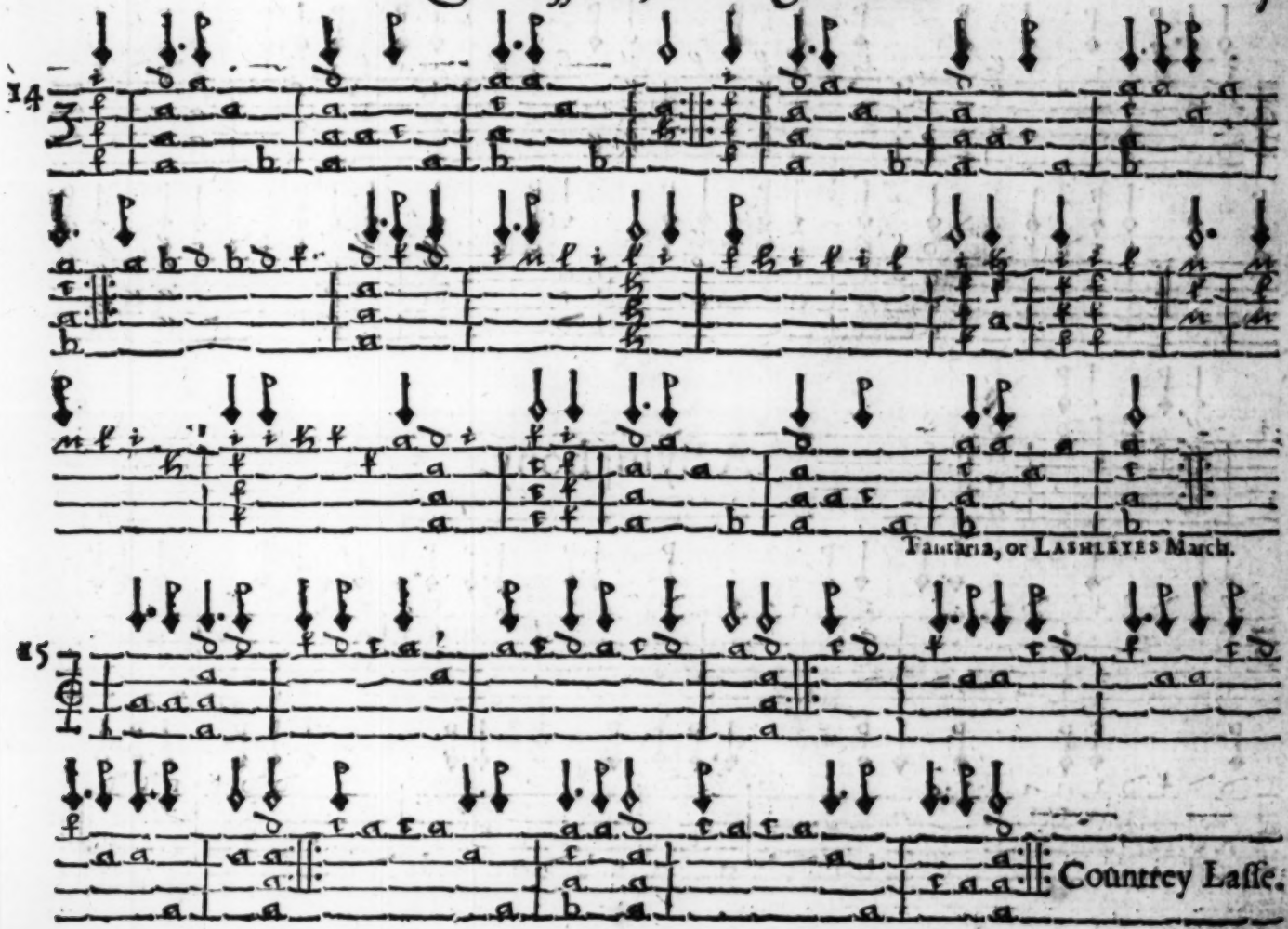


12

Ay me, or a Symphony.

13

Vive le Roy.


14
Fantaria, or LASHLEYES March.
15
Countrey Lasse.

16

A Symphony.

17

The Canaries

18

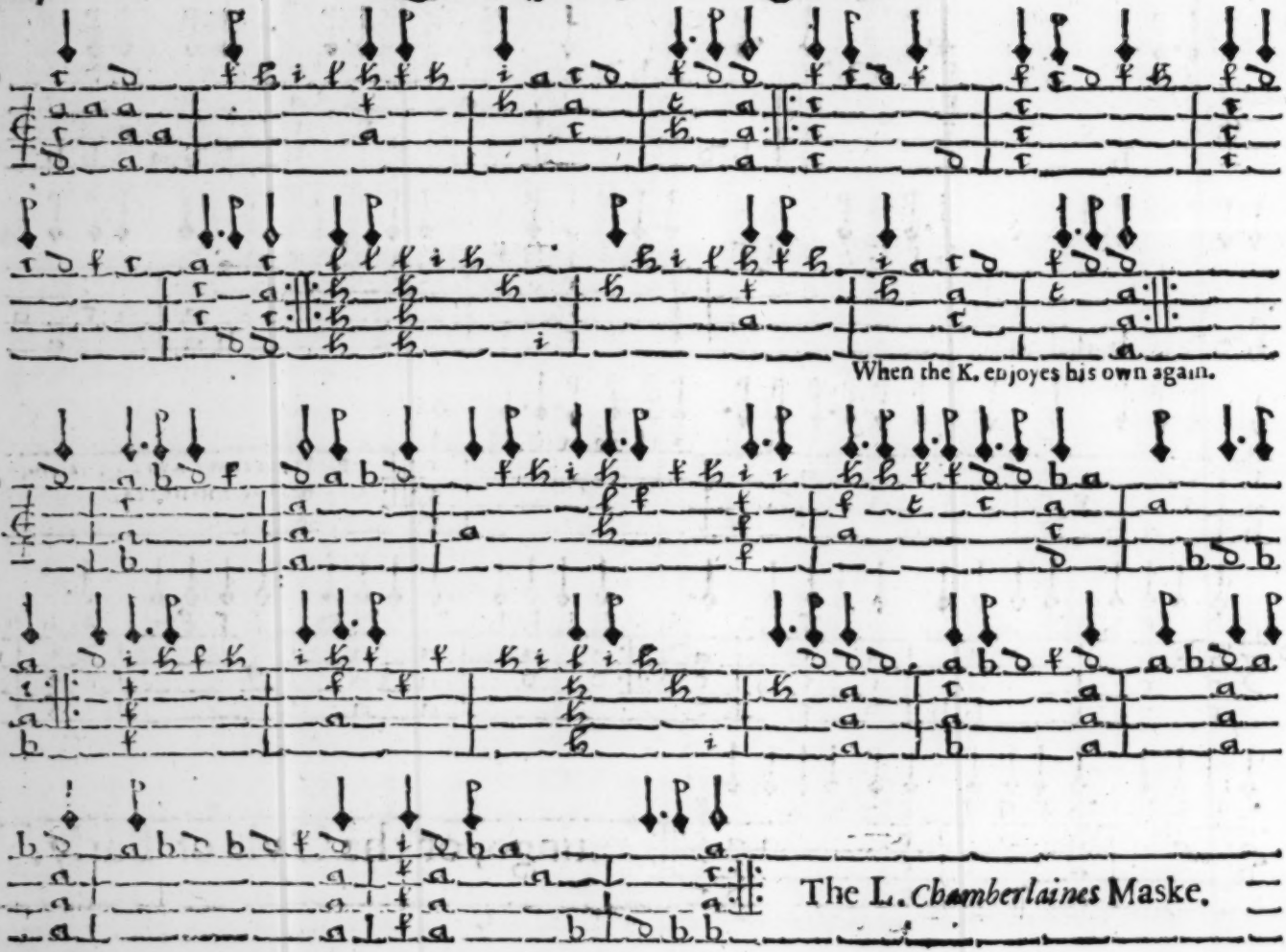
Temple Porch.

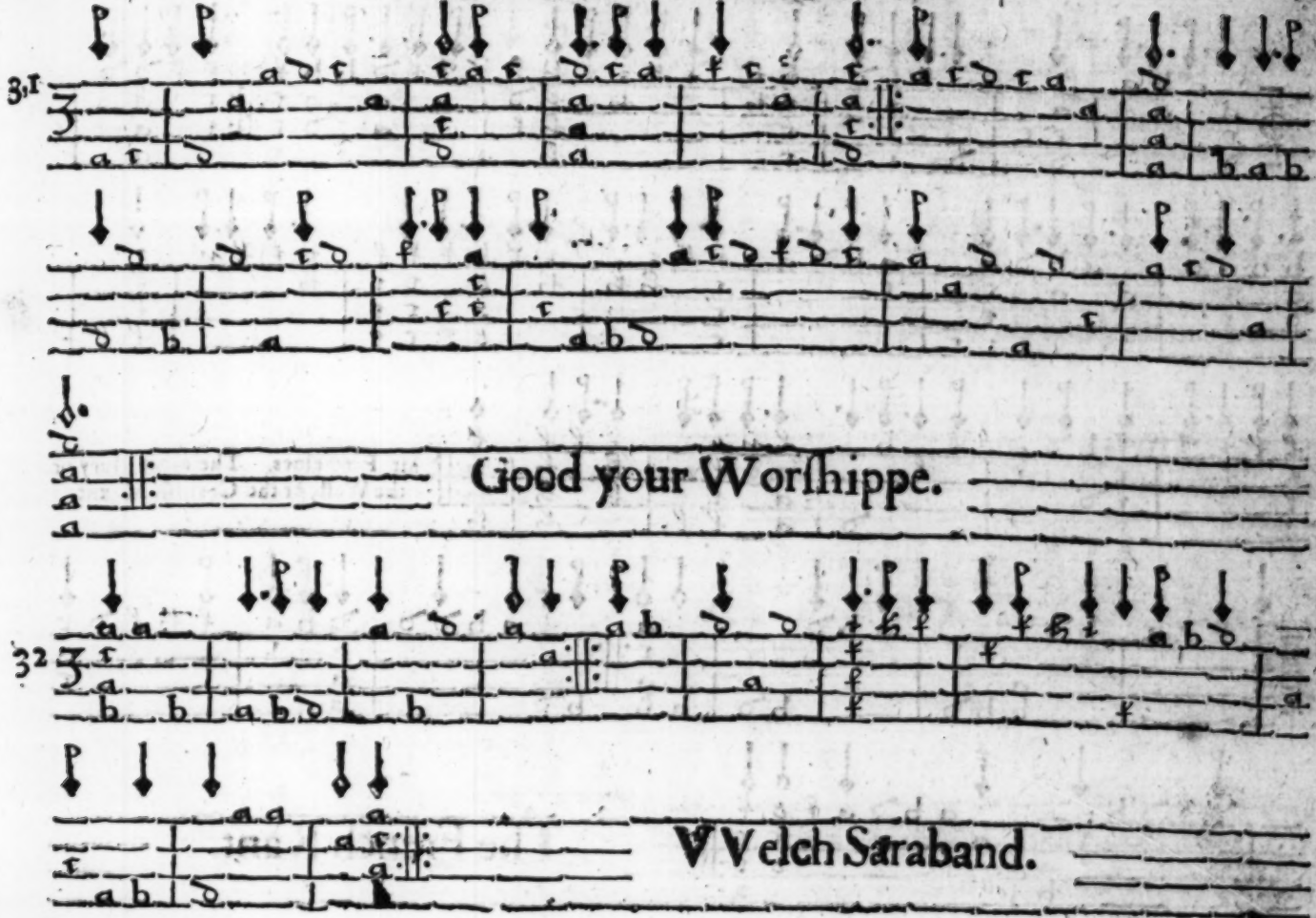
19

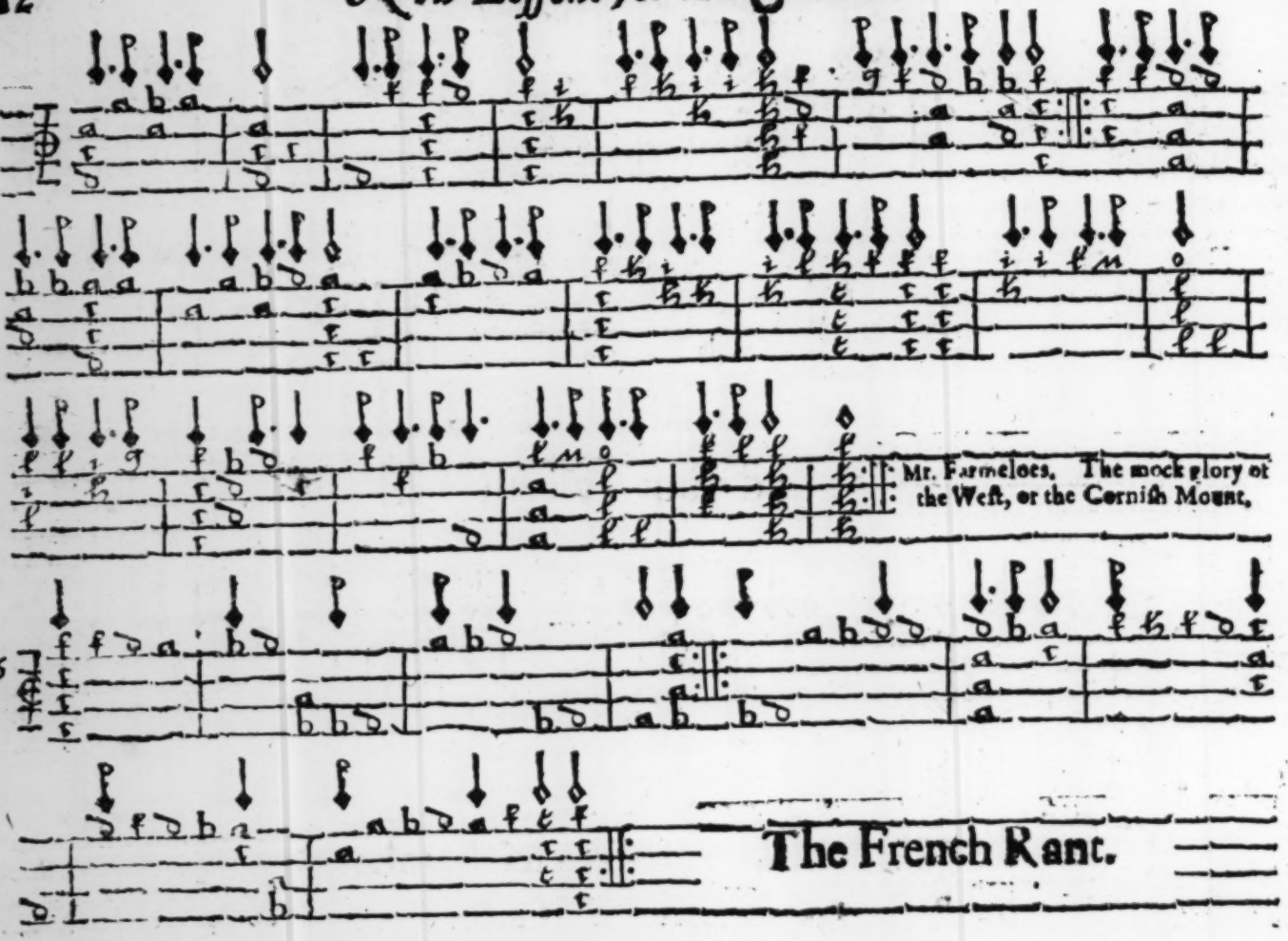
Mr WILLIAM LAVVES Elizium, or faire PHIDELIA.

20

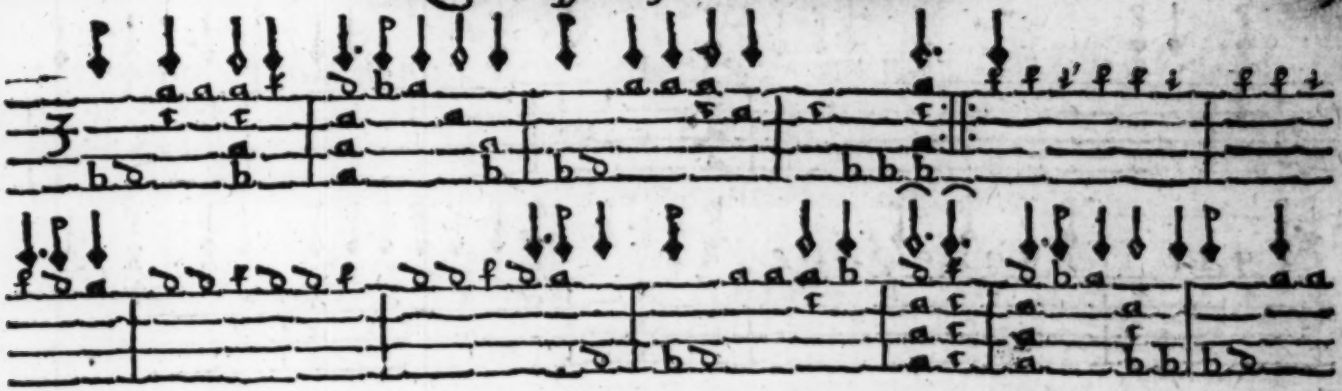
Stingo, or the Oyle of Barly.


29
When the K. enjoyes his own again.
30
The L. Chamberlaines Maske.


31
Good your Worshippe.
32
VVelch Saraband.

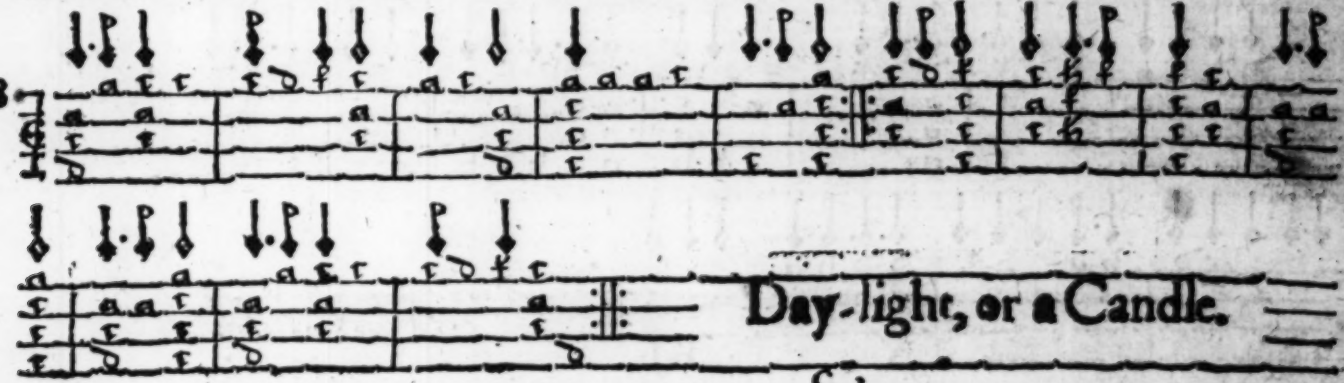

25
Mr. Farmeloes. The mock glory of the West, or the Cornish Mount.
26
The French Rant.

27



The Iriſh Rant.

28



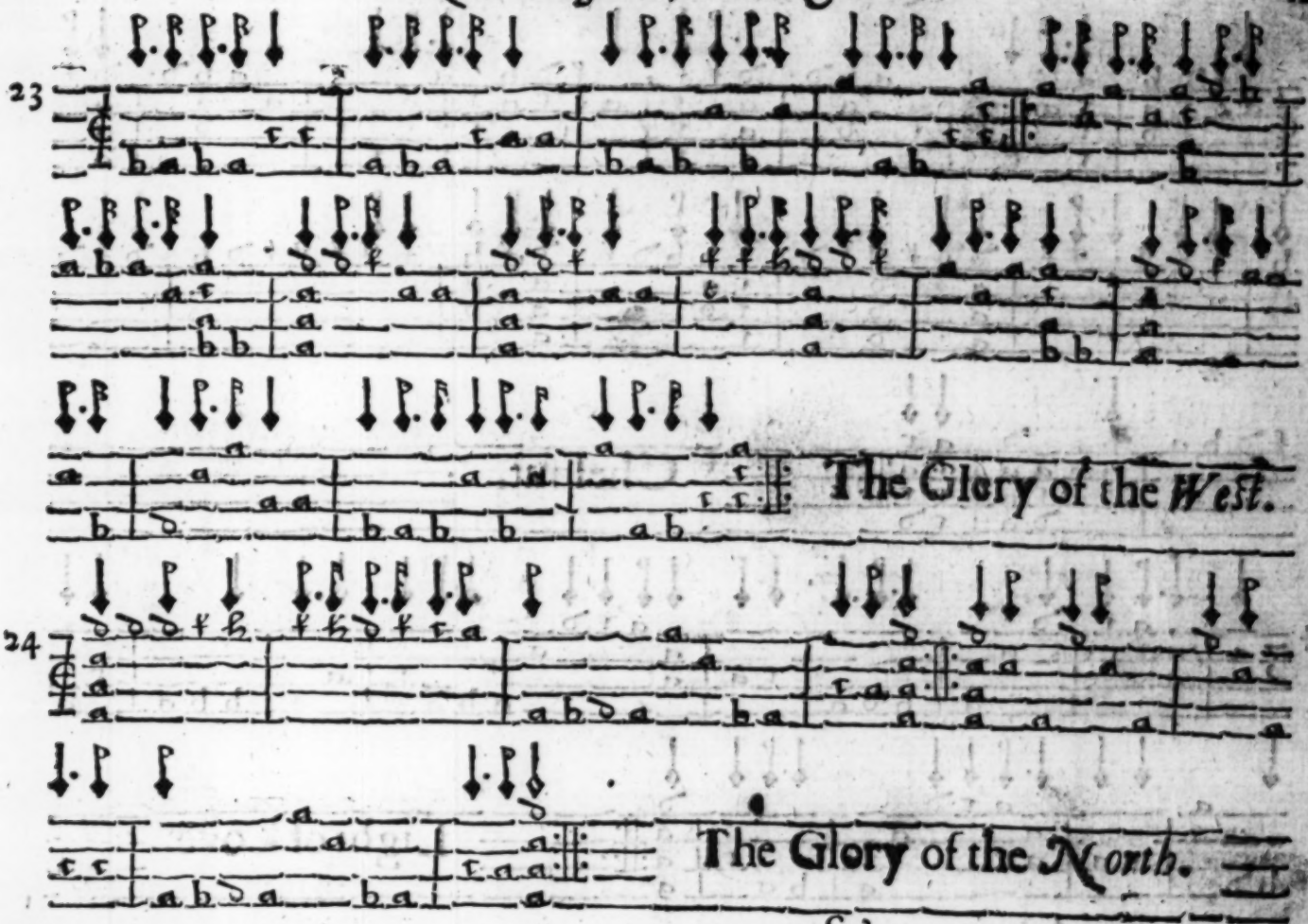
Day-light, or a Candle.

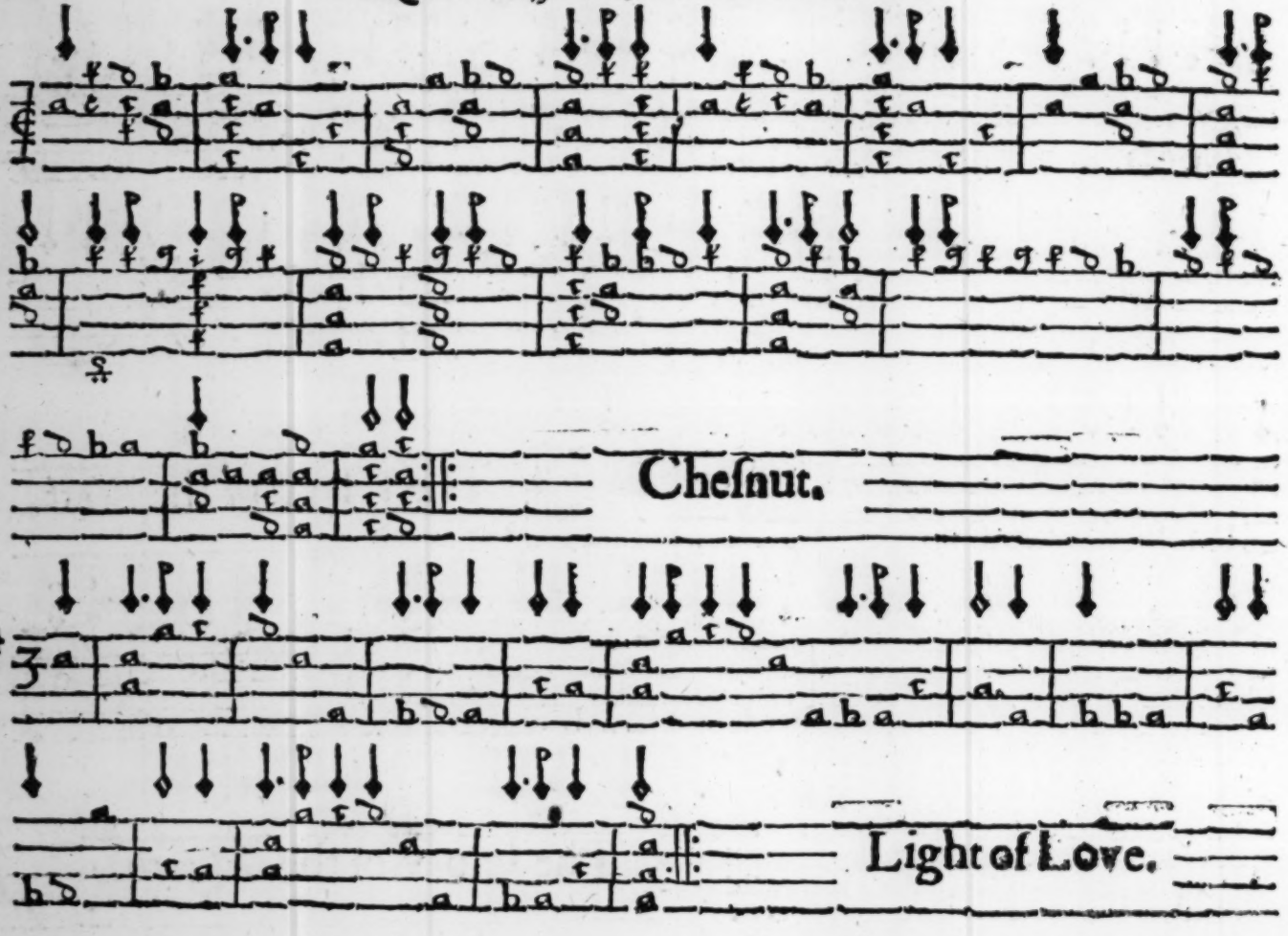
21

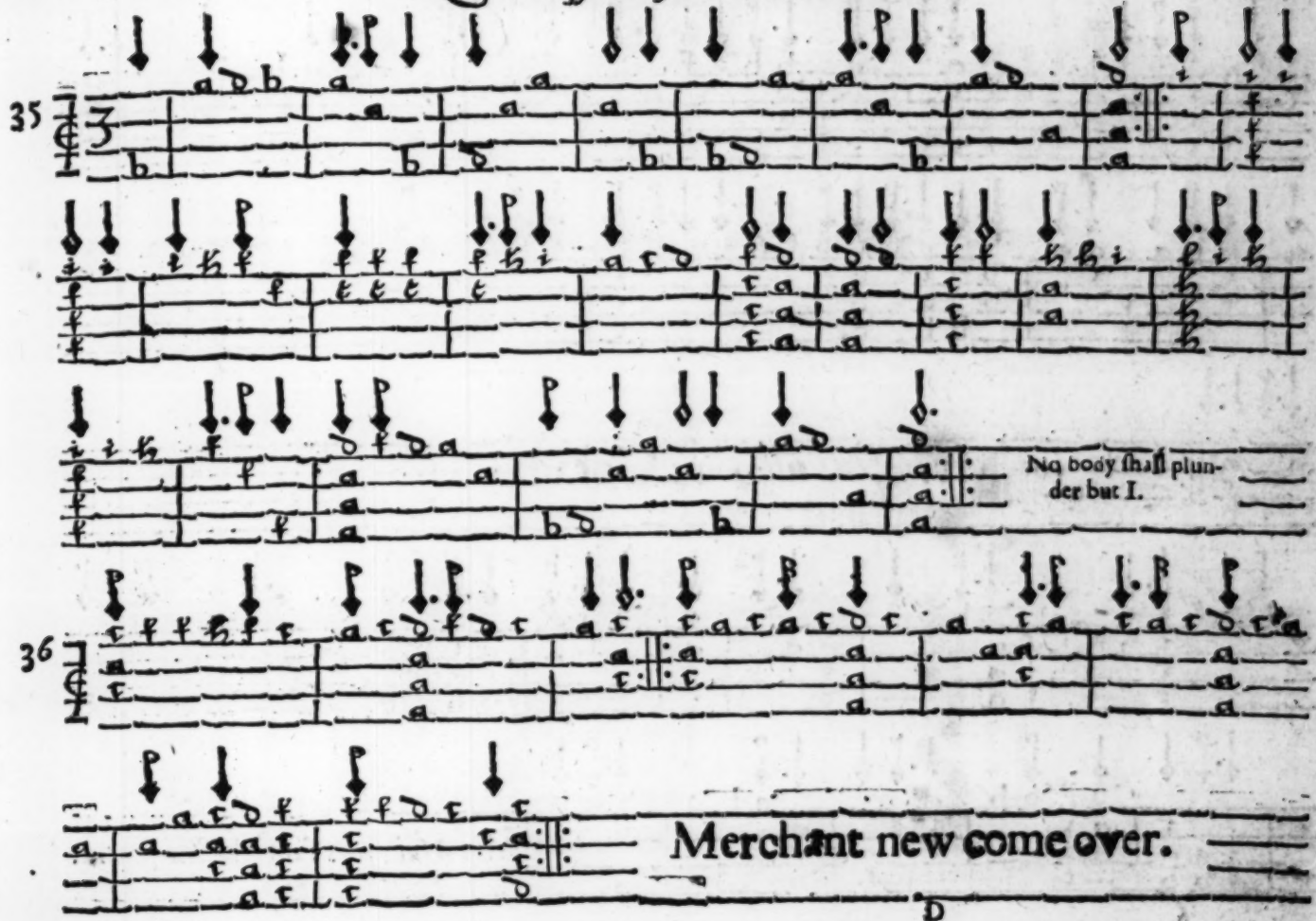
Colonel *Gerrards* Mistresse.

22

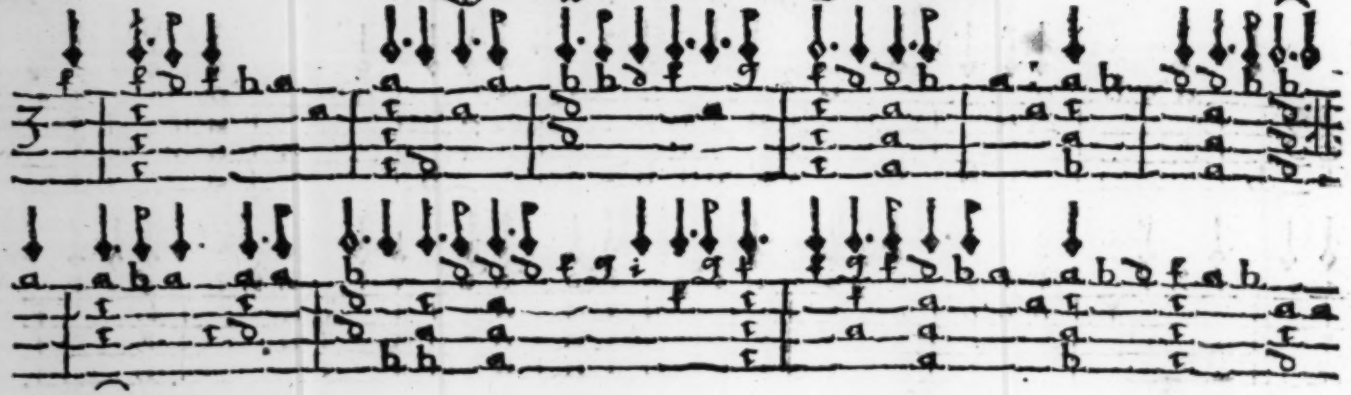
O Rogues, notable Rascals,
or Smarra Galumpshe.


23
The Glory of the *West.*
24
The Glory of the *North.*


33
Chesnut.
34
Light of Love.

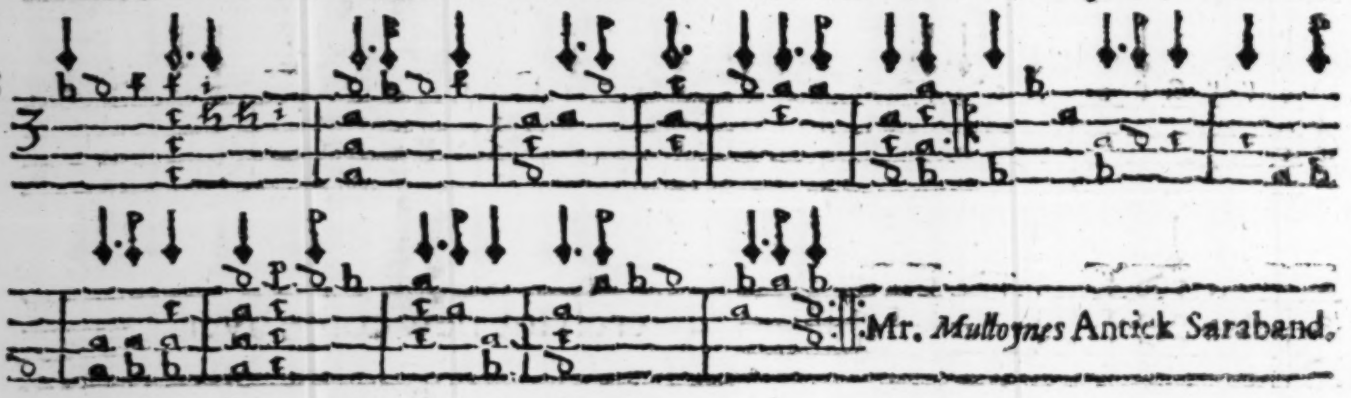

35
No body shall plun-
der but I.
36
Merchant new come over.

37



Mr. Mulloynes Coranto.

38

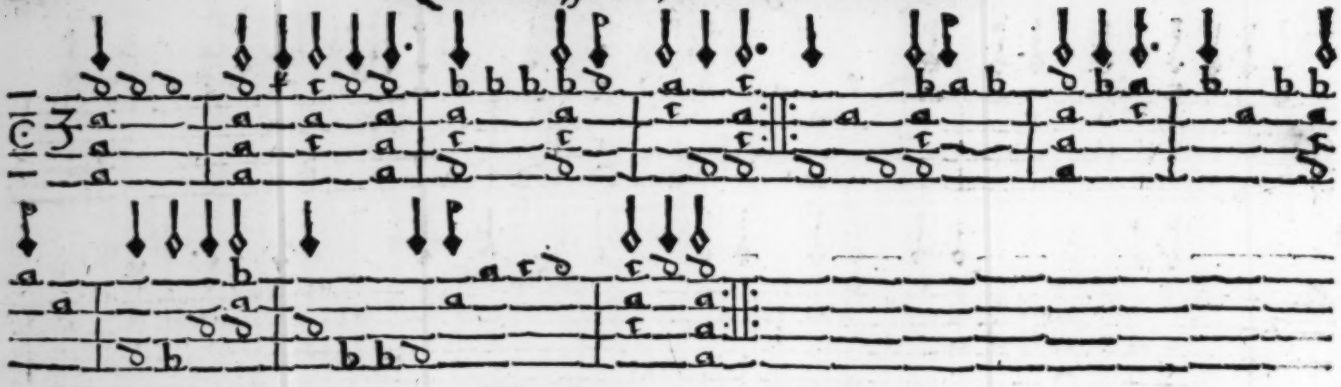


Mr. Mulloynes Antick Saraband.

39

Bow Bels.

40



The Song to this Tune.

1.

I Am a yong and harmleſſe Maid,
And ſome are pleas'd to call me faire;
No man hath yet in Ambuſh laid
To catch me, but I broke his ſnare;
And though they ſtile me proud and coy,
Yet in my freedome is my joy.

2.

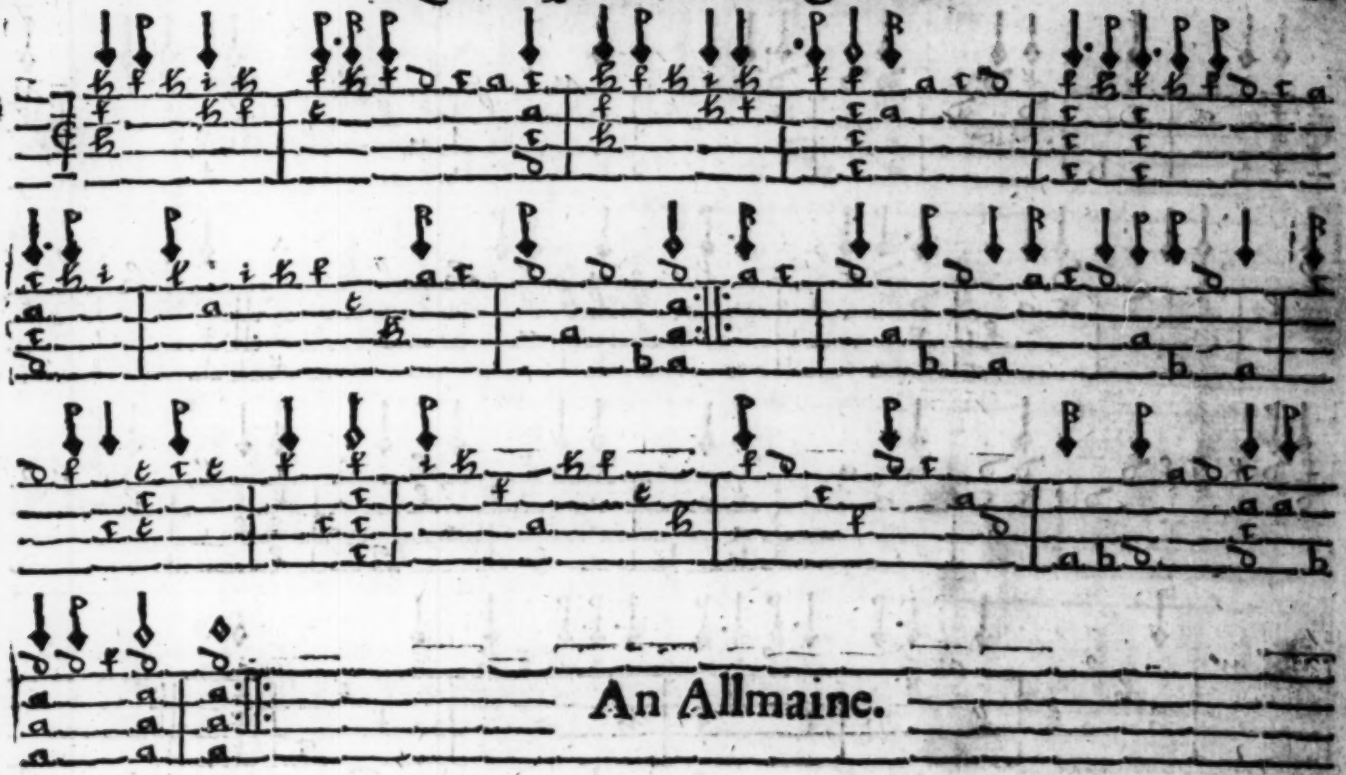
Yet could I quickly be in love,
If men were not ſo falſly wiſe;
With ſighs and teares which dayly prove,
To blind our tender hearts and eyes;
Yet raſh beliefe ſhall ne're deſtroy
My freedone, which is all my joy.

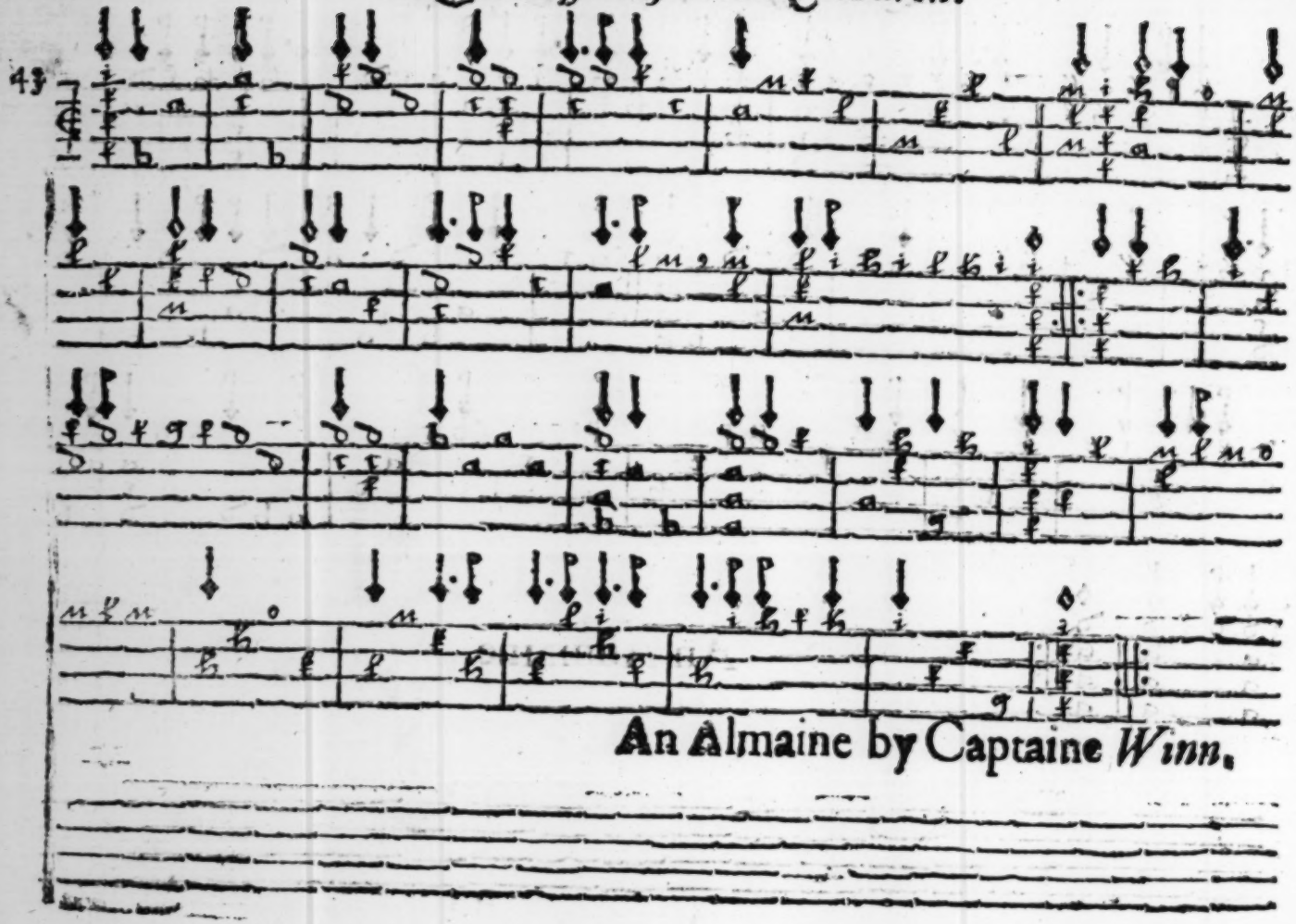
3.

We are accurſt to be ſo faire,
And men for their abuſing wit;
When we are wiſe, then they diſpaire,
And count our paſſion but a fit:
Then for a while I will be coy,
Since freedome is a womans joy.

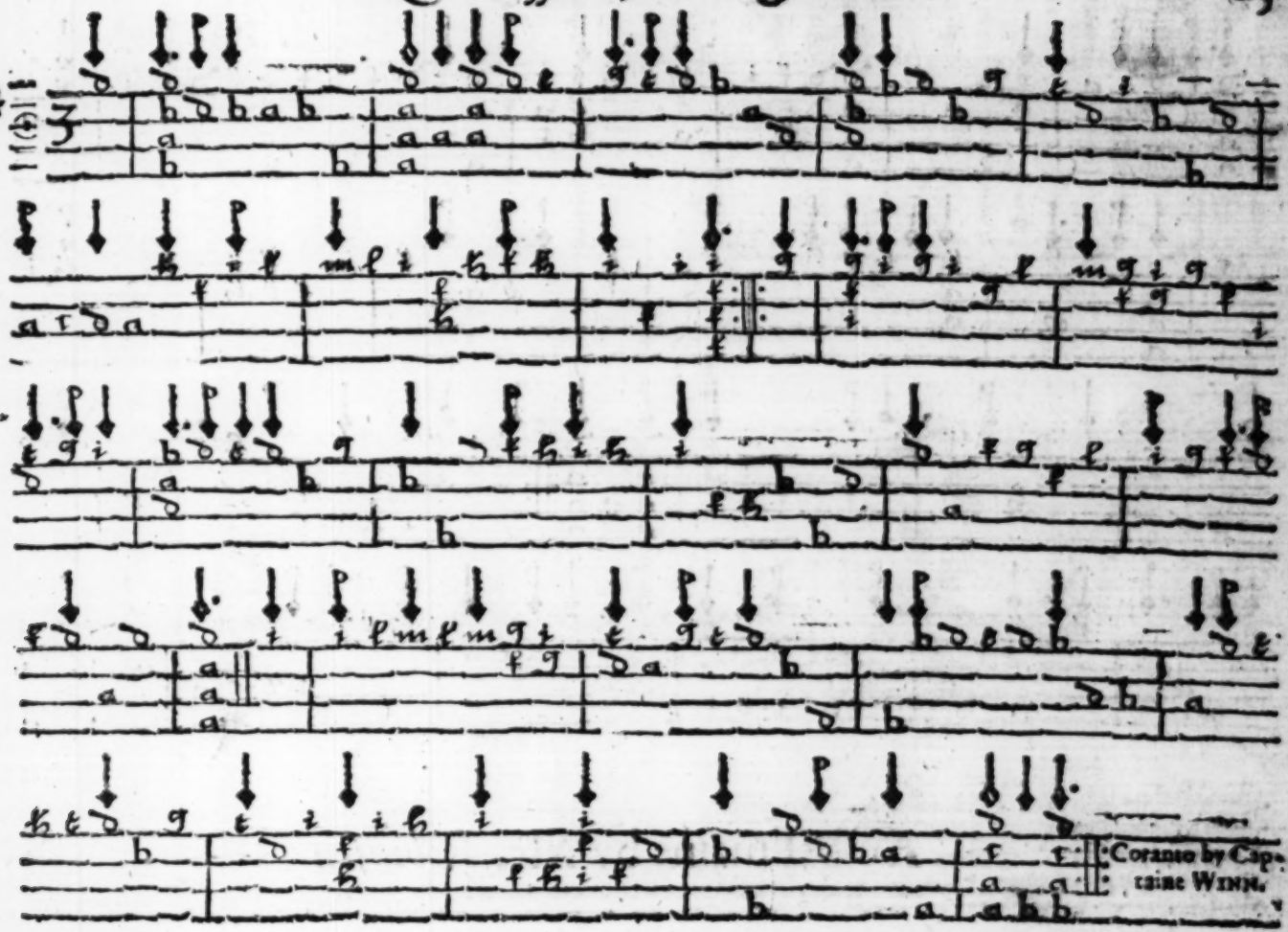
4.

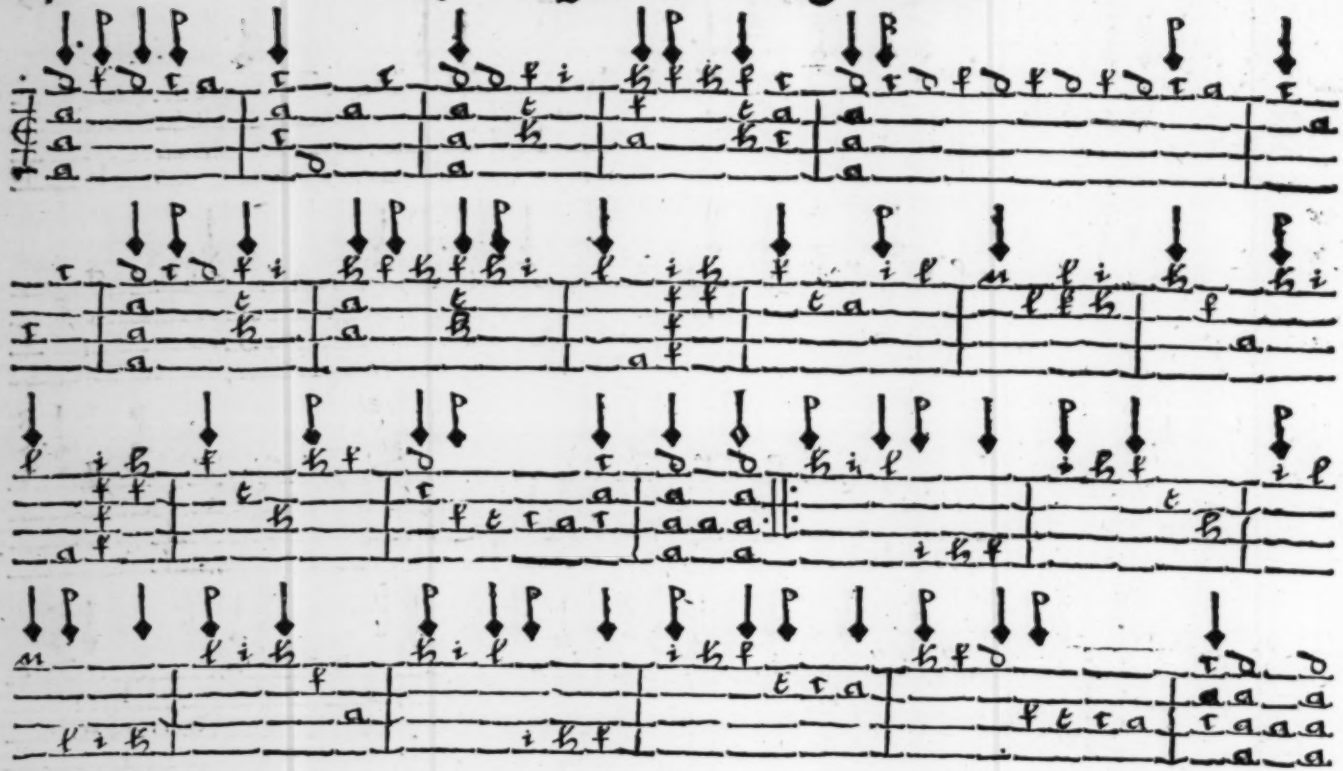
Yet I do hope this ſafe delay
Shall make me live, and never mourne;
And though my beauty paſſe away,
I'le chuſe a Husband for my turne;
And he ſhall be a Lover true,
Then man, I am as wiſe as you.


42
An Allmaine.



An Almaine by Captaine *Winn*.


44
Corante by Captaine Wynn.



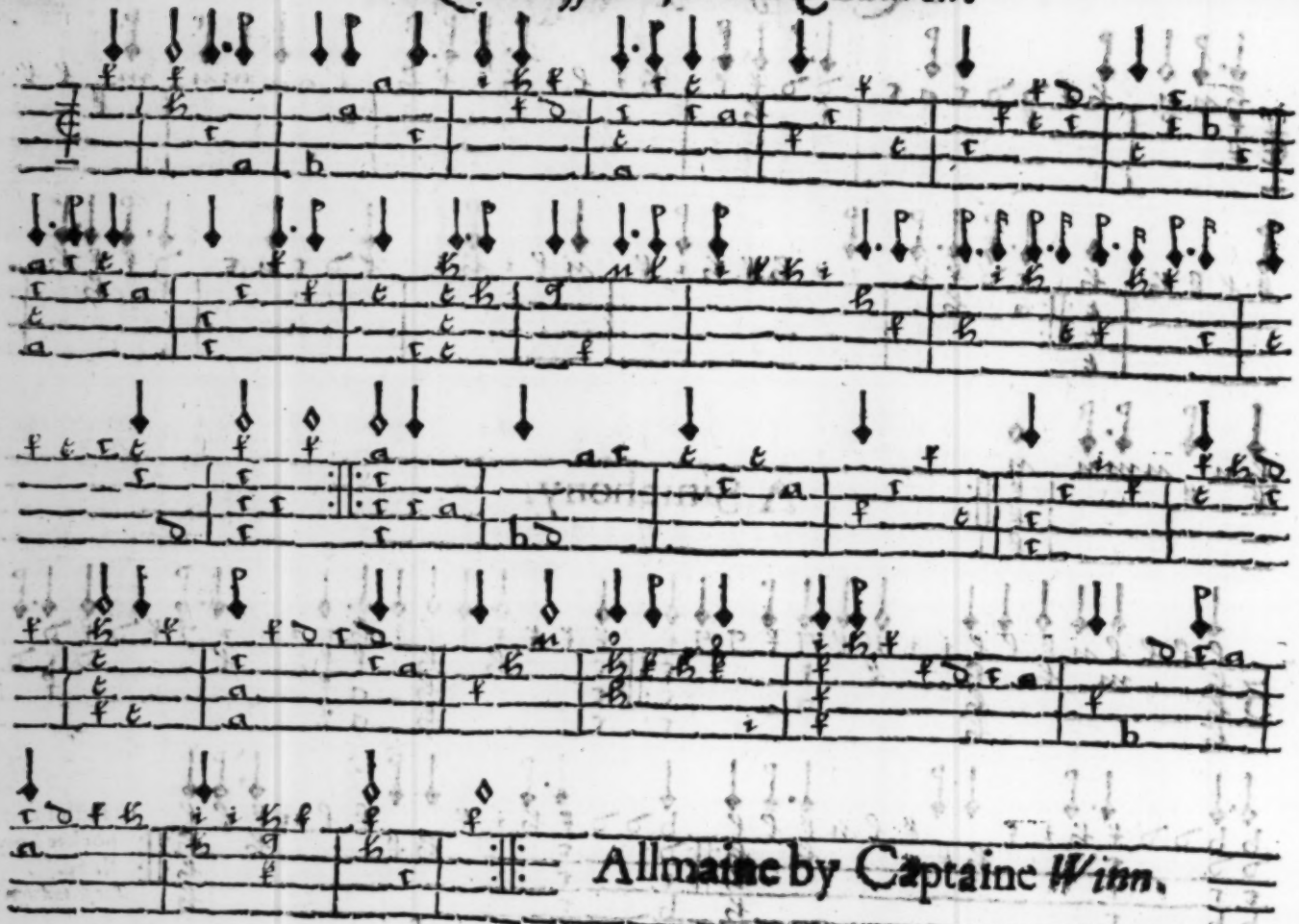
An Allmaine by Mr. *Robinson.*

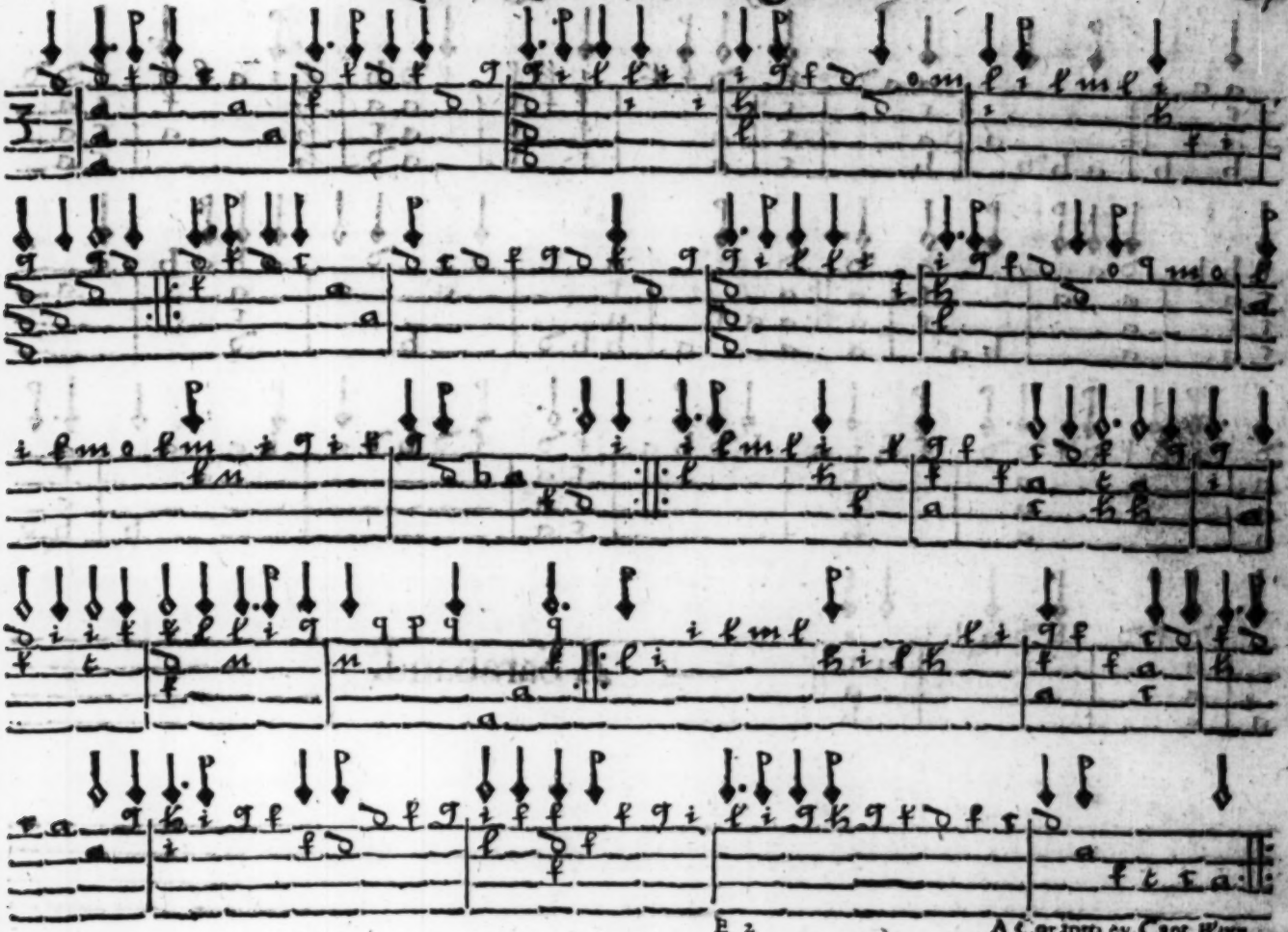
46

A Simphony.

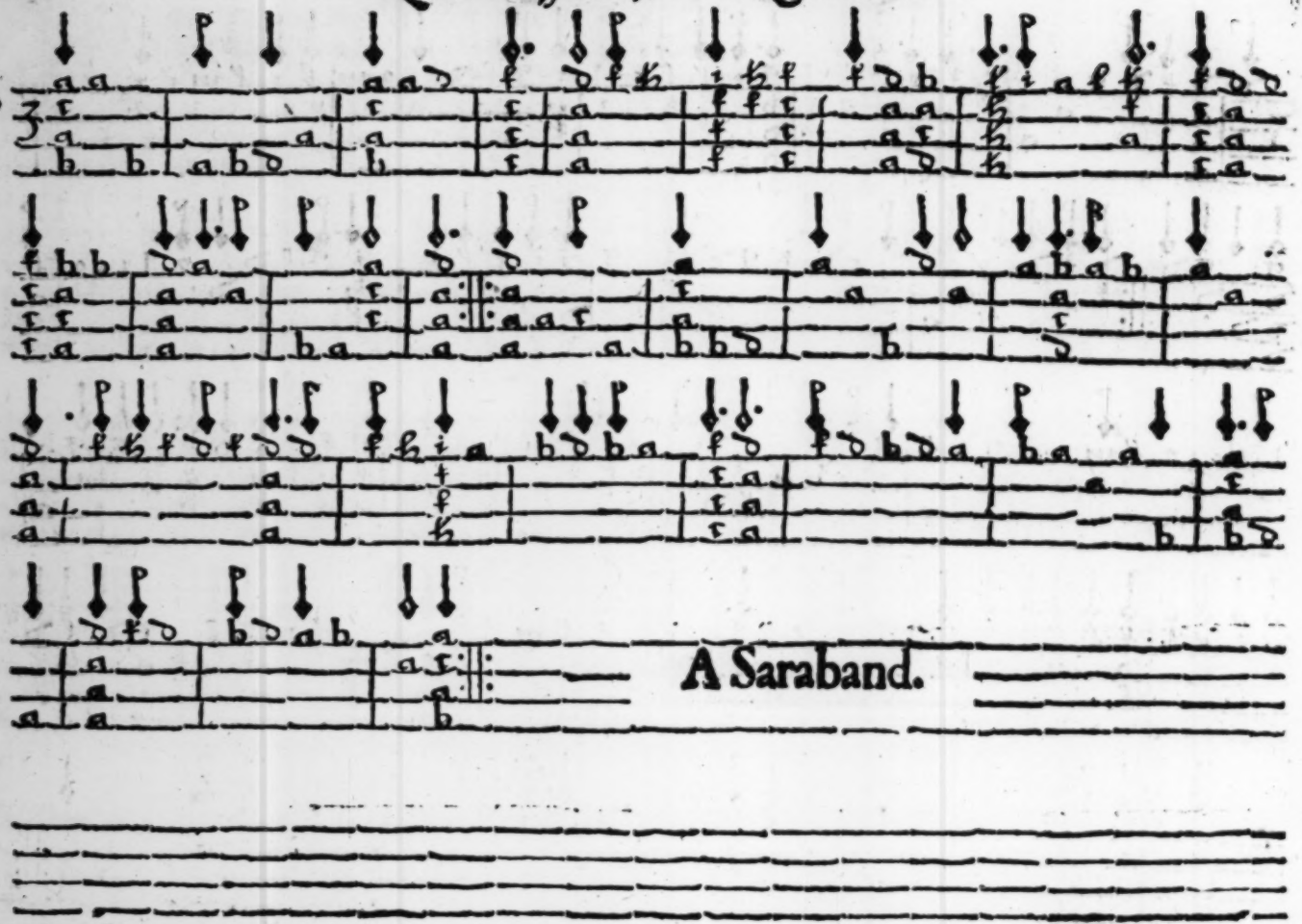
47

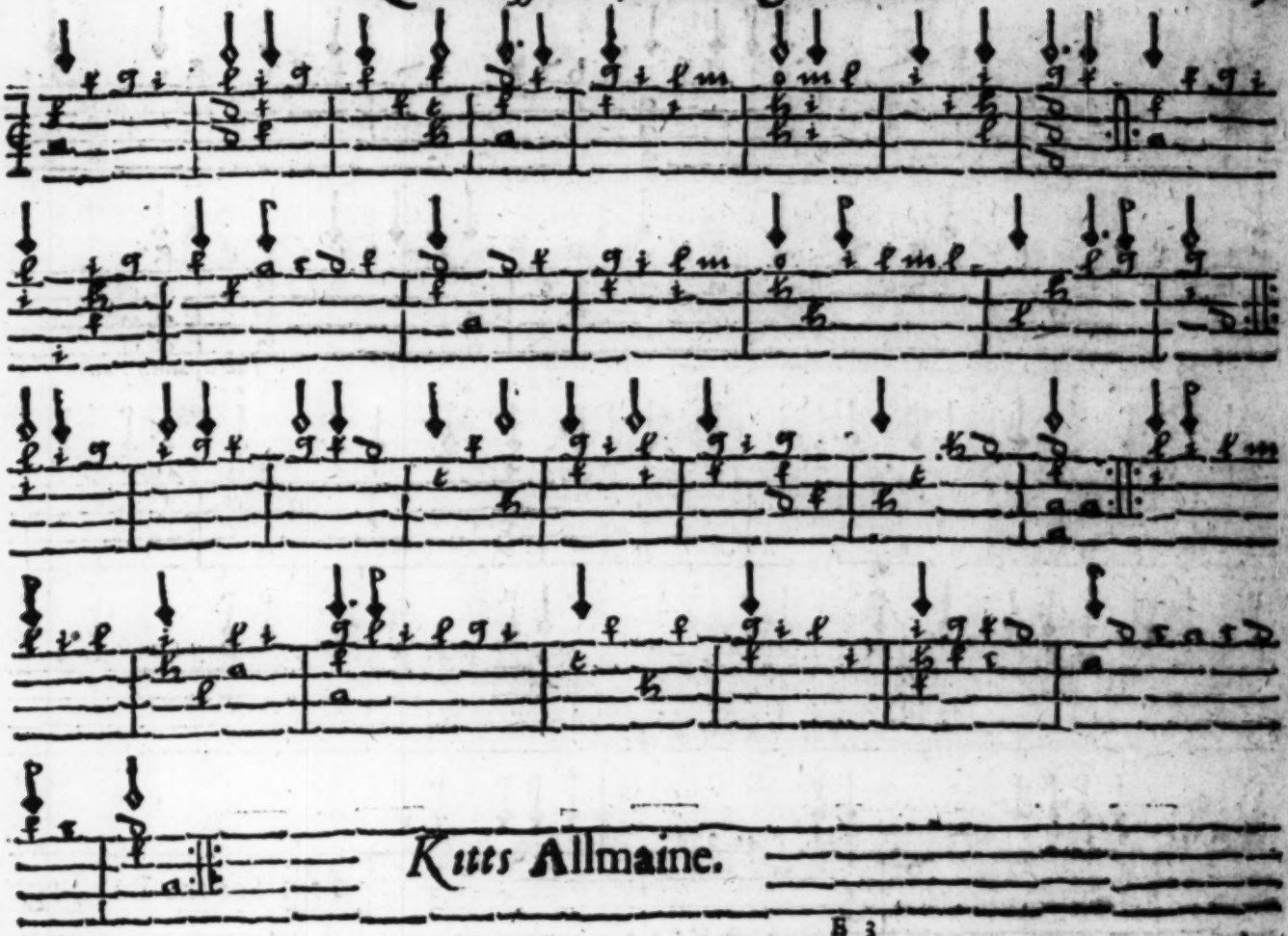
In faith I cannot keep my sheep.


Allmaine by Captaine Winn.



A Corinto by Capt. Winn.


50
A Saraband.


51
Kitts Allmaine.

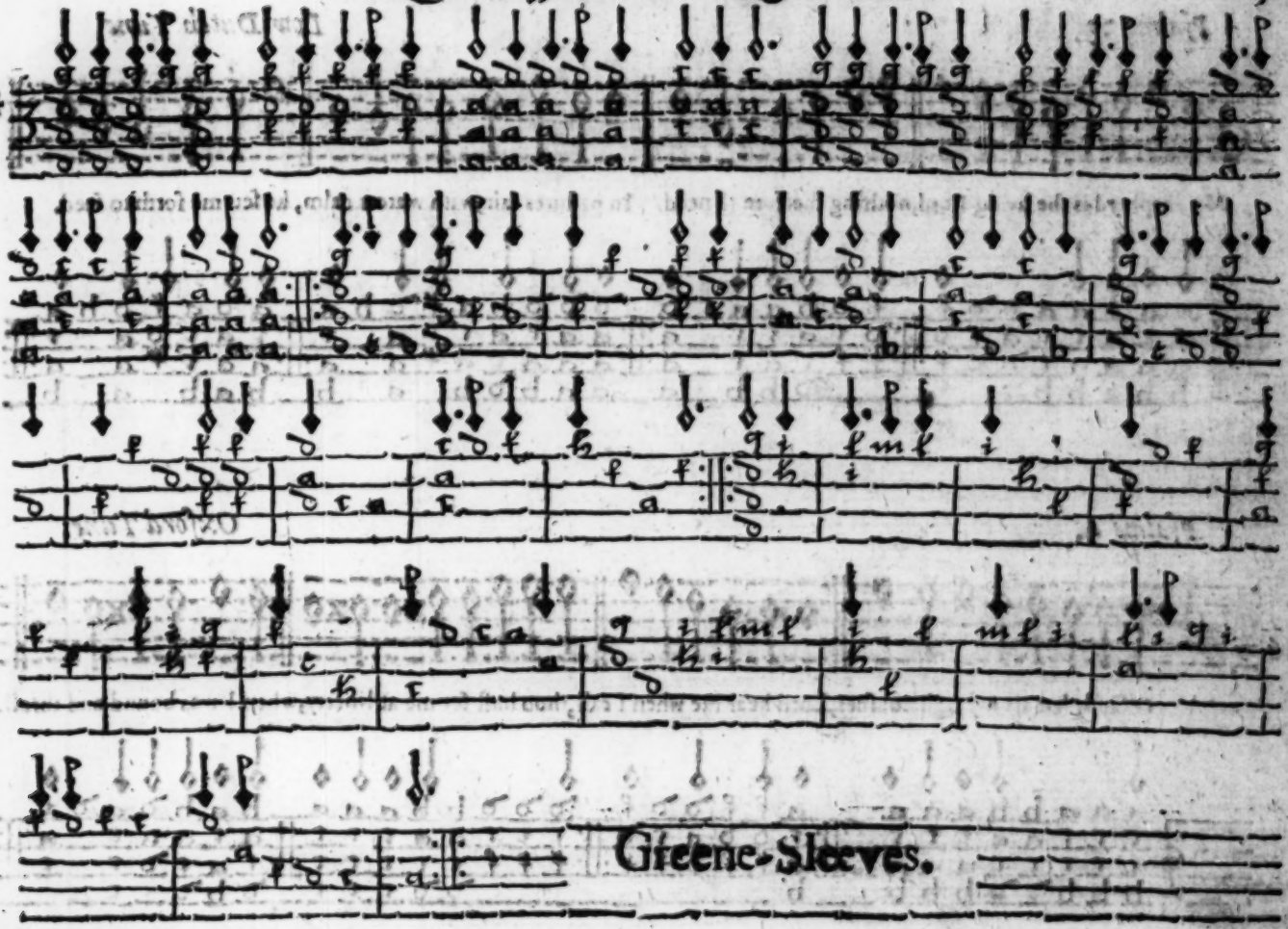
52

The Spanish Pavin.

53

See the Building.

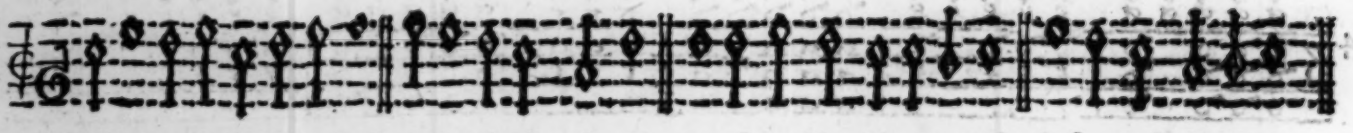
54



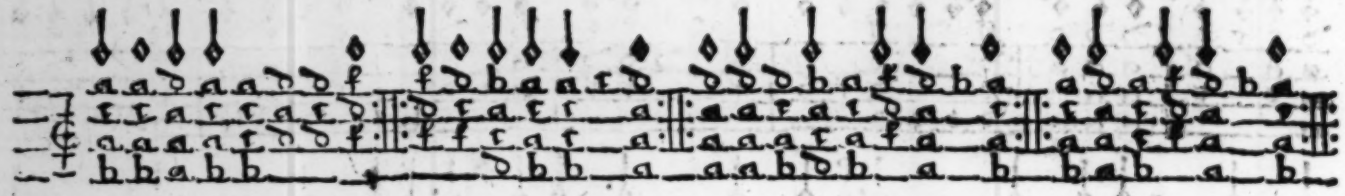
Greene-Sleeves.

Pſalme 23. *Low Dutch Tune.*

55

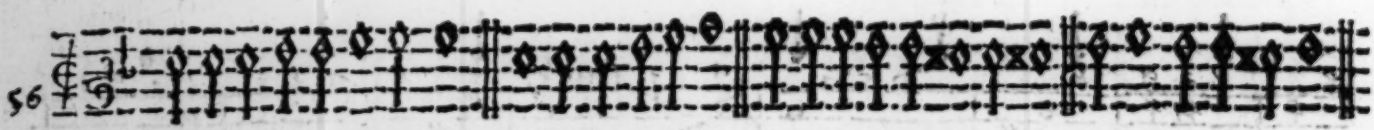


My Shepherd is the living Lord, nothing therfore I need. In paſtures fair, with waters calm, he ſets me forth to feed.

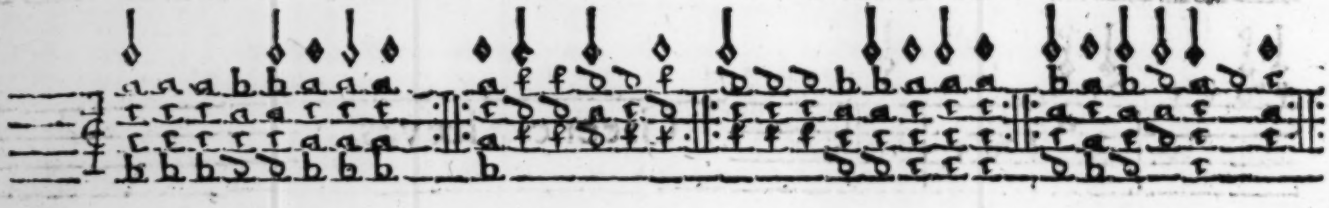


Pſalme 4. *Oxford Tune.*

56

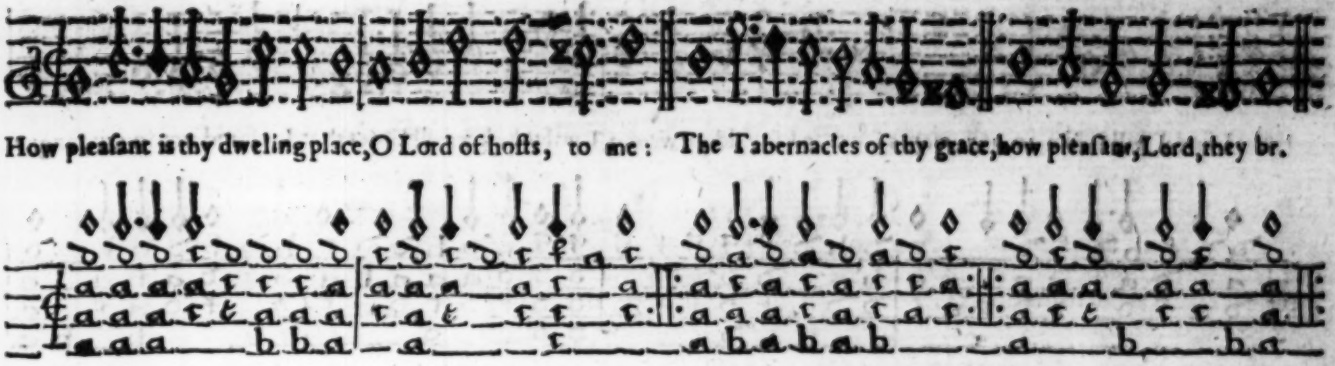


O God, that art my righteouſnes, Lord hear me when I call, thou haſt ſet me at liberty, when I was bound and thrall.



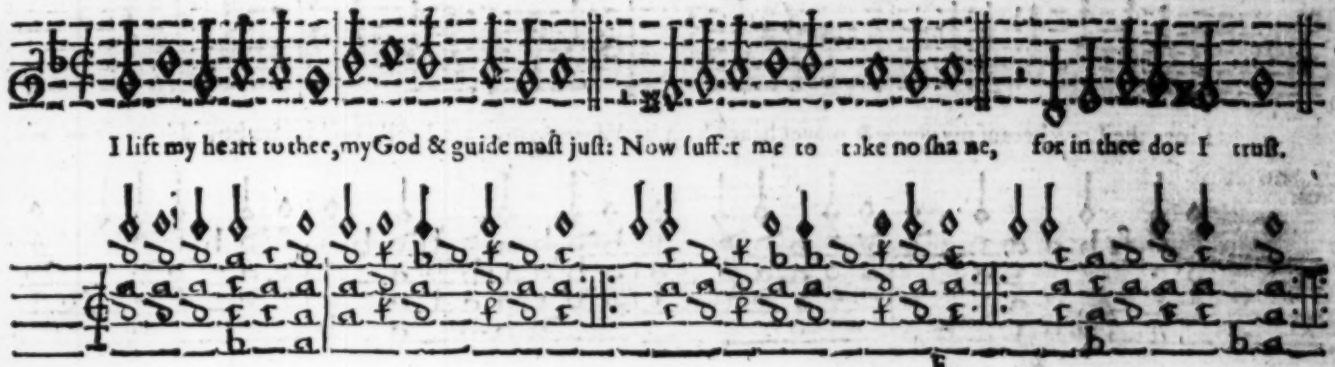
Pſalme 84. *Wincheſter Tune.*

57

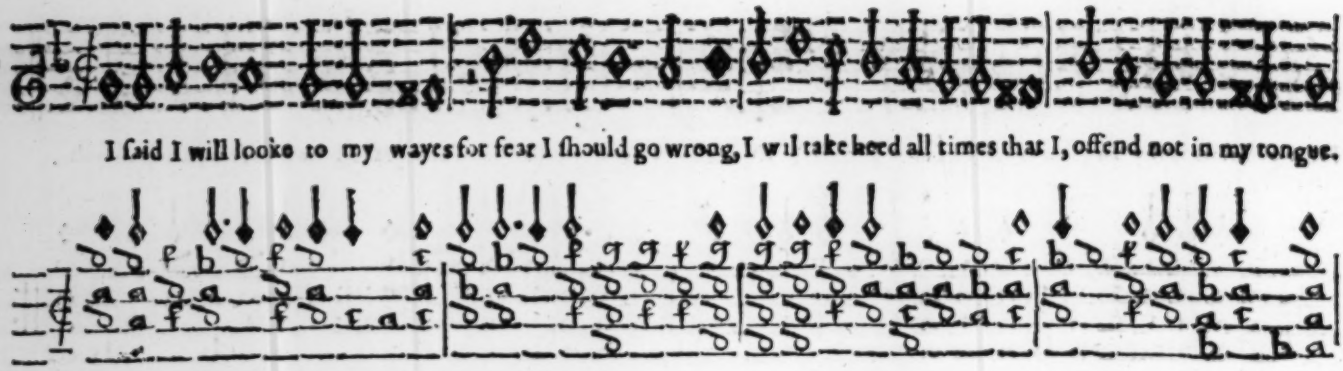


Pſalme 25. *Southwell Tune.*

58

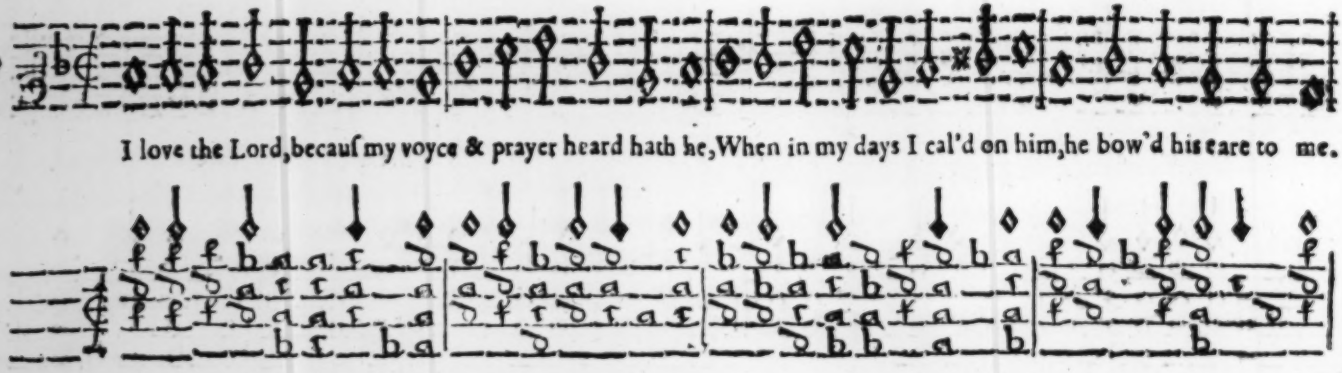


Pſalme 39. *Windſor Tune.*



I ſaid I will looke to my wayes for fear I ſhould go wrong, I wil take heed all times that I, offend not in my tongue.

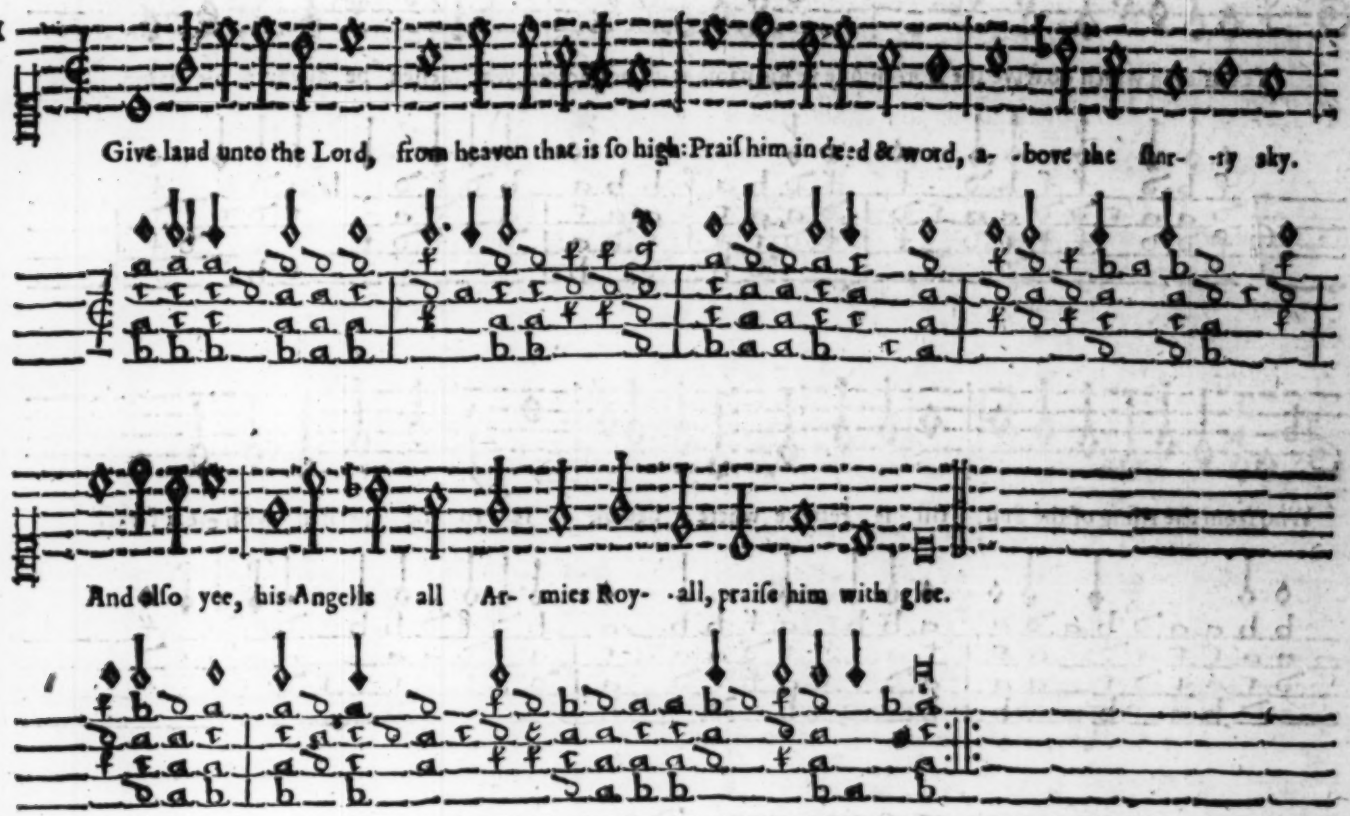
Pſalme 116. *London Tune.*



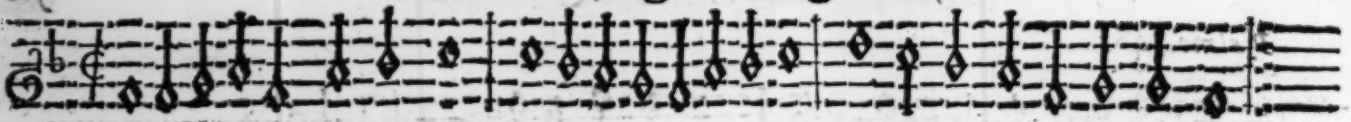
I love the Lord, becauſ my voyce & prayer heard hath he, When in my days I cal'd on him, he bow'd his eare to me.

Pſalme 148.

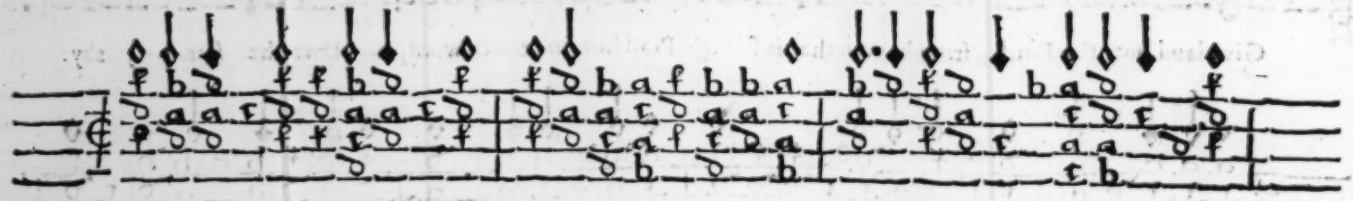
61



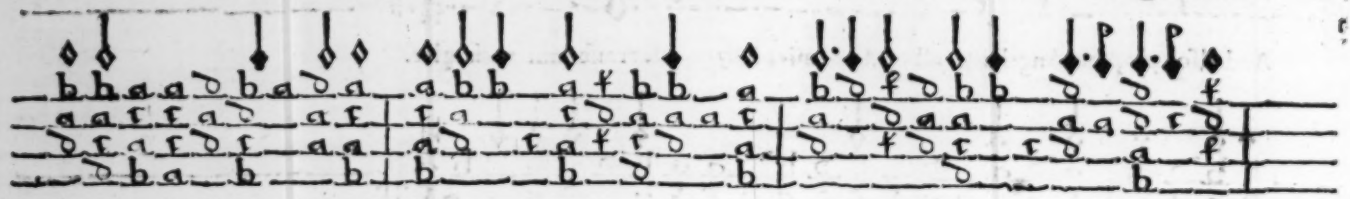
62

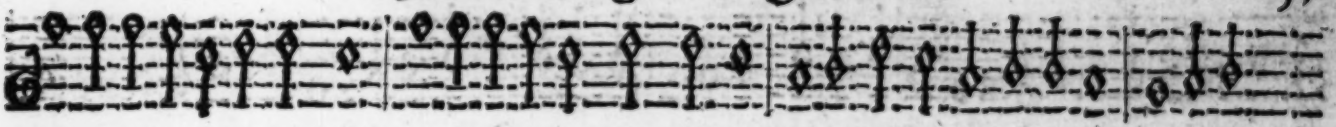


Ye children which do ſerve the Lord, praiſe ye his name with one accord, yea, bleſſed be alwayes his name.

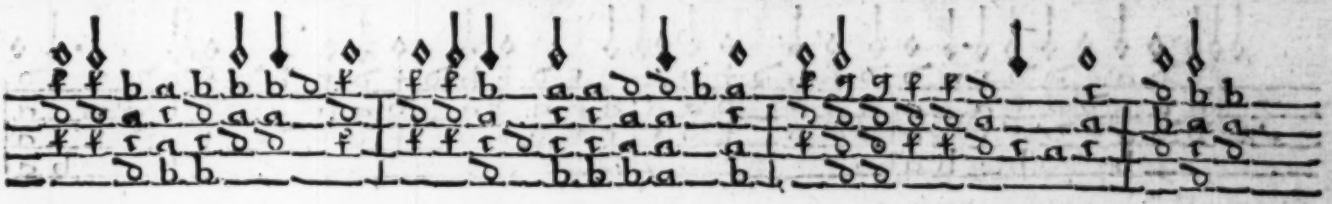


Who from the riſing of the Sun, till it returne where it begun, is to be praiſed with great fame.

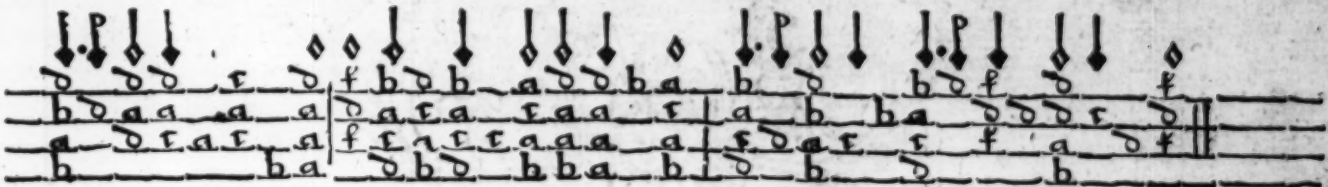


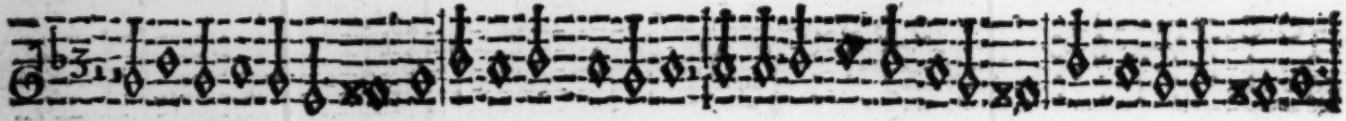


The Lord all peopl doth ſurmount: As for his glory we may count, above the heavens high to be. With God the

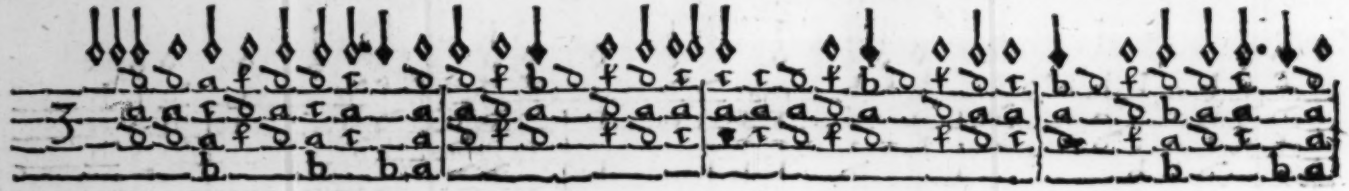


Lord who may compare, whoſe dwellings in the heavens are, of ſuch great power and force is he.





Help Lord, for good & godly men, do periſh and decay: And faith & truth frō worldly mē, is parted cleane away.



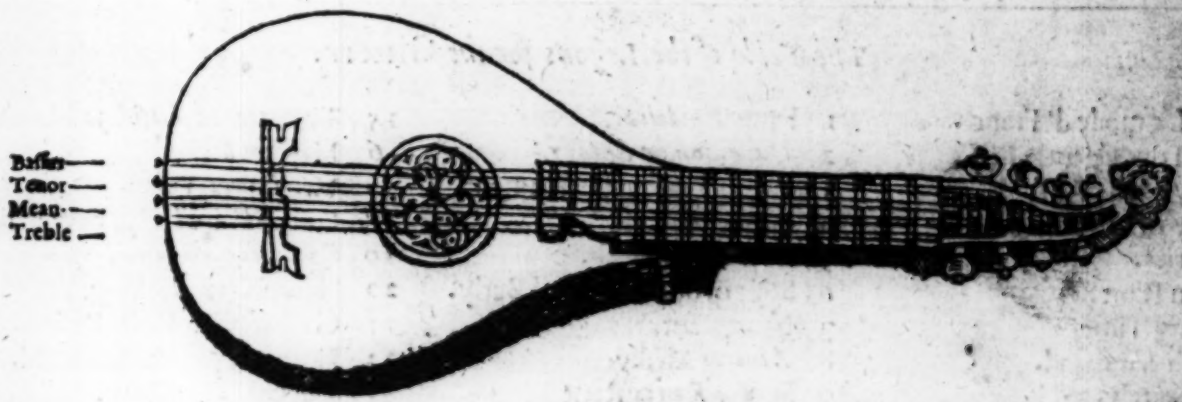
GLASGOW
UNIVERSITY
LIBRARY

A Booke of New Lessons

FOR THE

GITTERN:

Containing many New and Pleasant Tunes, both Easie and Delightfull for all Yong Practitioners.



LONDON,

Printed for *John Benson* and *John Playford*, and to be sold at their Shops, in St. *Dunstans* Church-Yard, and in the *Inner Temple*, neare the Church Doore. 1652.

To the Ingenious Practitioner.

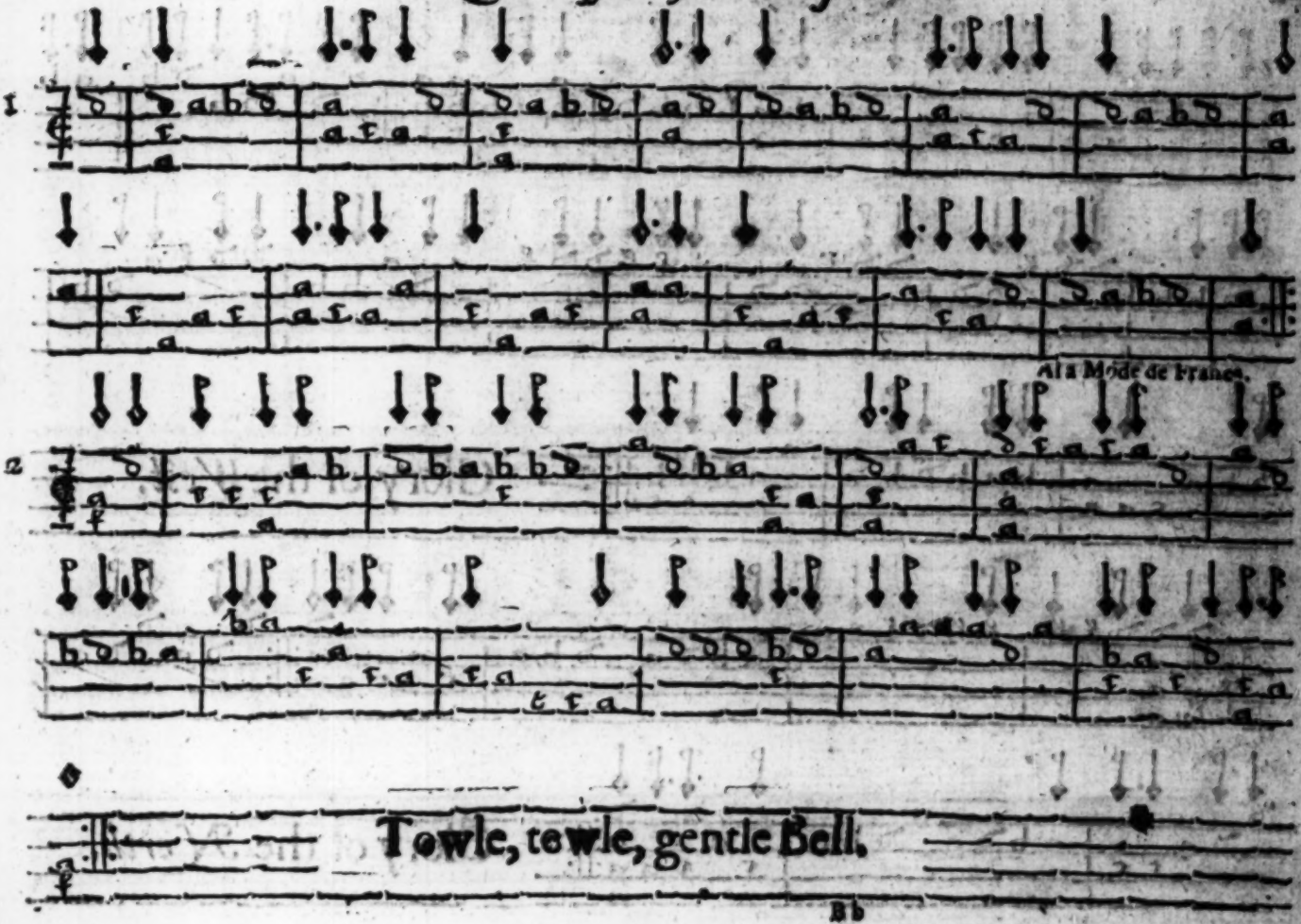
THis second Part contains Lessons for the Gittern, *they are such as are both easie and delightfull. The Instructions at the beginning of the Book to the* Cithern *will also be very usefull to this Instrument, for distinguishing the Frets, the knowing the Notes, and their true proportion of the Time; only this differs in the placing of the String, and in the Tuning, the which is here set down.* Example.

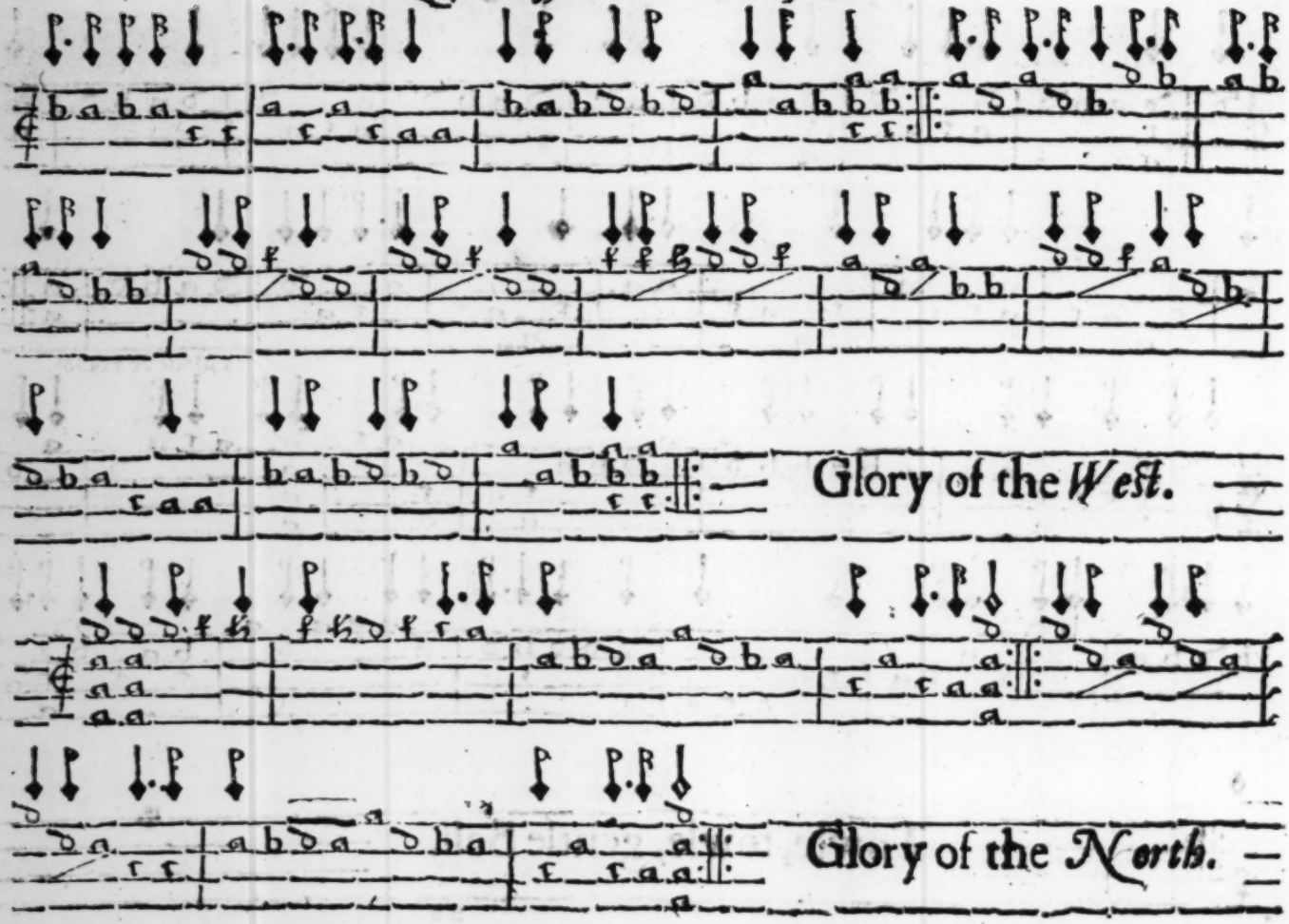
The Gittern hath four course of strings, and are thus placed. Treble — Mean — Tenor — Basse — *The Tuning of the* Gittern *by Unisons.* *An Unison is an agreeing in sound.*

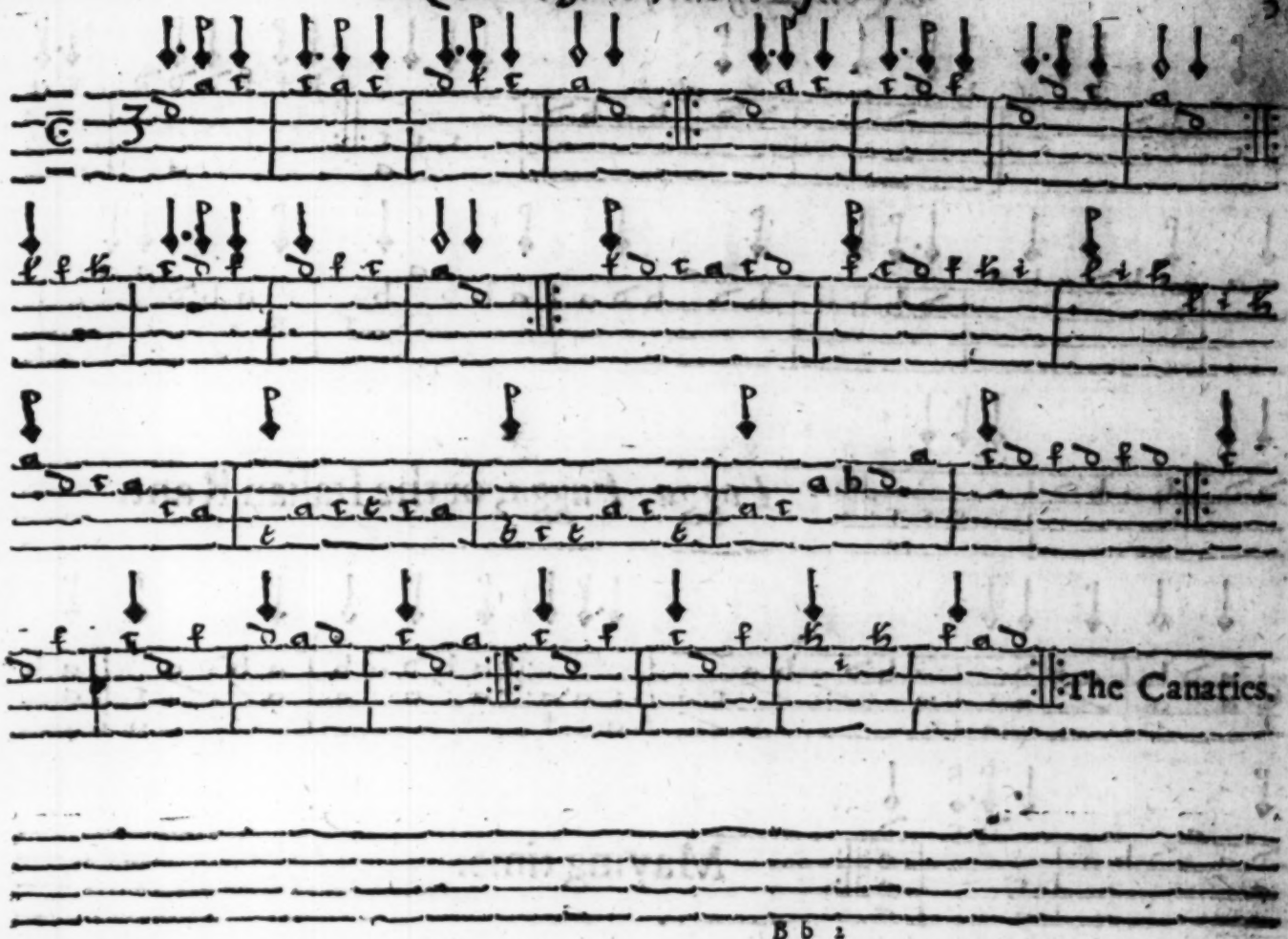
The Table of the Lessons for the Gittern.

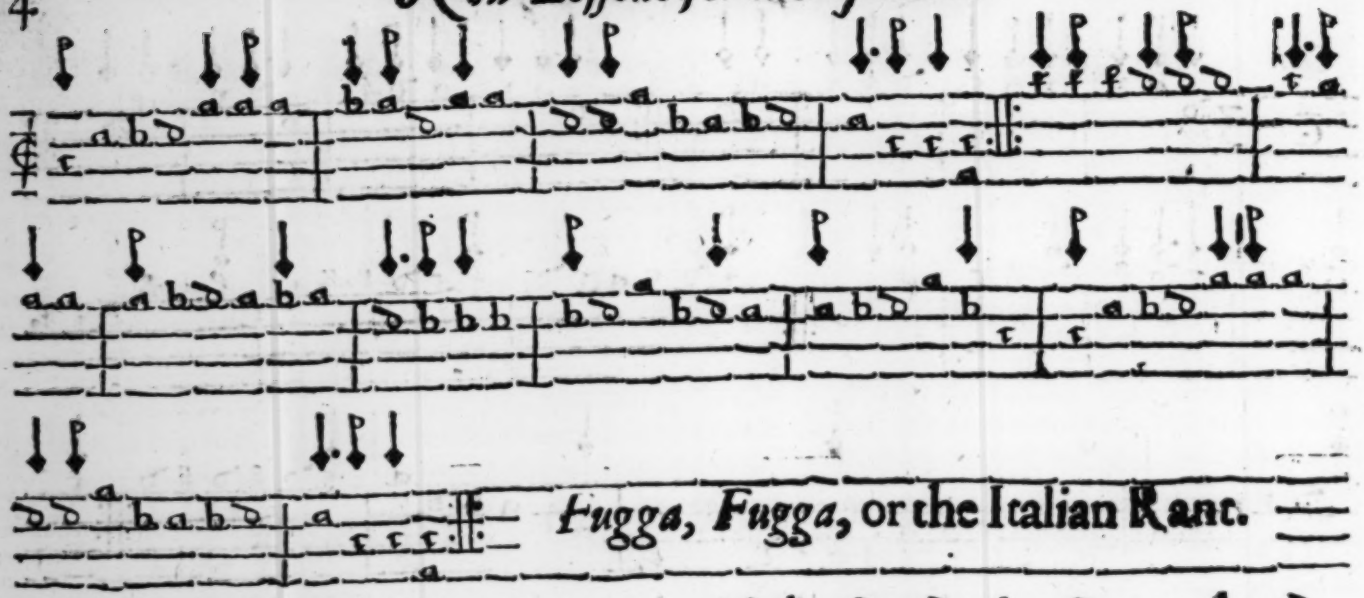
A La mode d' France.	1	Paire *Phidelia.*	15	Tantarra, or *Lashleys* March.	29
Towle gentle Bell.	2	*Dargason* or *Sedany.*	16	Mayden Faire.	30
Glory of the West	3	Take a Lady in the Humour.	17	Mr. *Lawes* Tune.	31
Glory of the North.	4	Bobing Joe.	18	Lincolnshire Lad, a new dance.	32
Canaries.	5	Bow Bells.	19	Call *George* againe.	33
Italian Rant.	6	Stingo, or the Oyle of Barly.	20	New, New Nothing,	34
Maying Time.	7	New Rant.	21	Gather your Rose-Buds.	35
Welch Saraband.	8	*Moores* Medly.	22	How happy art thou and I.	36
Step Stately.	9	Squire *Rands* Rant	23	Cuckold all a Row.	37
Souldiers Life.	10	Dull Sir *John.*	24	New Antick Mask.	38
Scotch Covenant.	11	Ah me, or a Simphony.	25	An Allmaine.	39
Over the Mountains.	12	*Themas* I cannot.	26	*La Vinione.*	40
Mock Glory of the West.	13	Dr. *Colmans* Simphony.	27	*Gerrards* Mistresse.	41
When the K. enjoyes.	14	Chesnut.	28		

GLASGOW UNIVERSITY LIBRARY

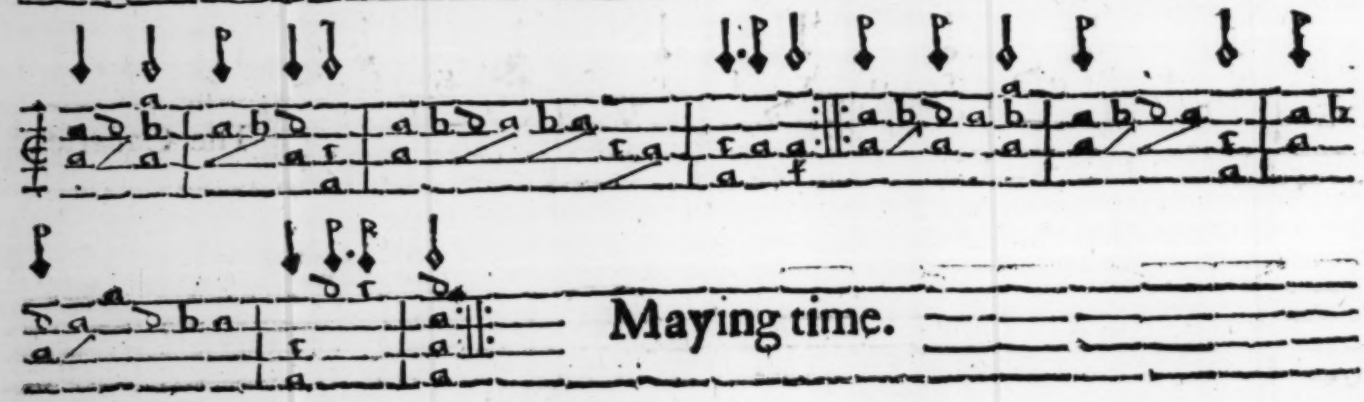

1
A la Mode de France.
2
Towle, towle, gentle Bell.


3
Glory of the *West.*
4
Glory of the *North.*

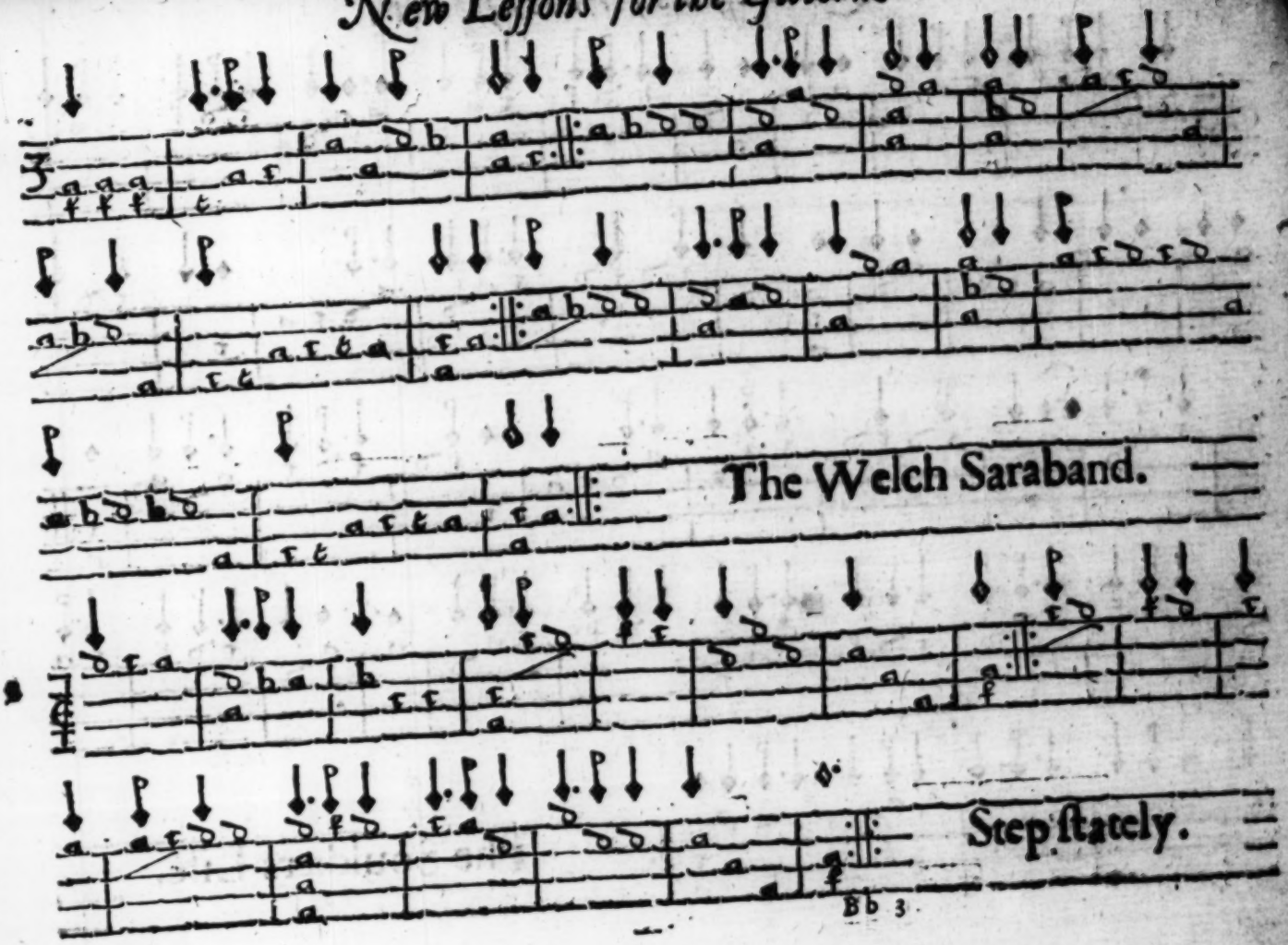

5
The Canaries.

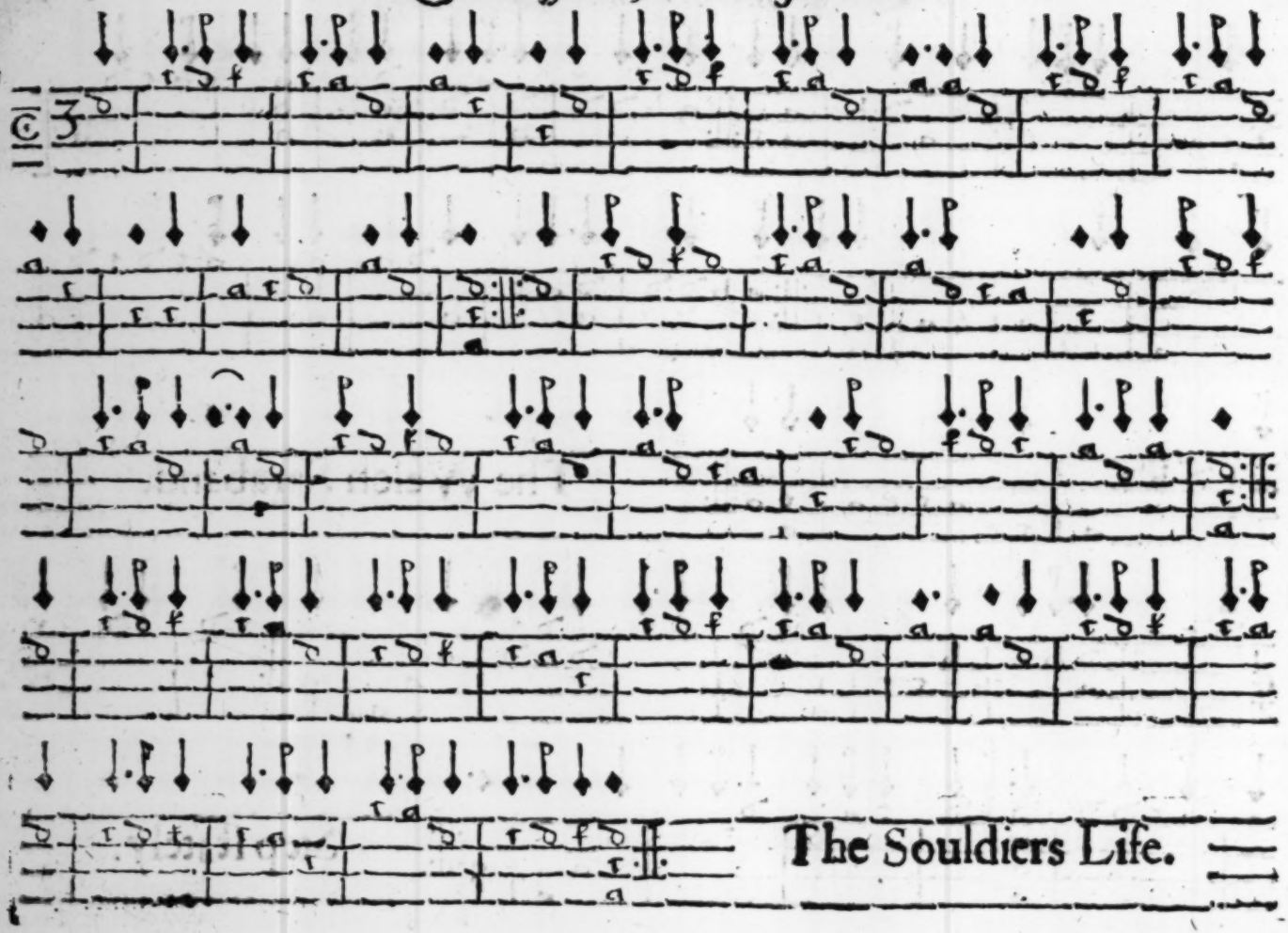


Fugga, Fugga, or the Italian Rant.



Maying time.


The Welch Saraband.
Step stately.



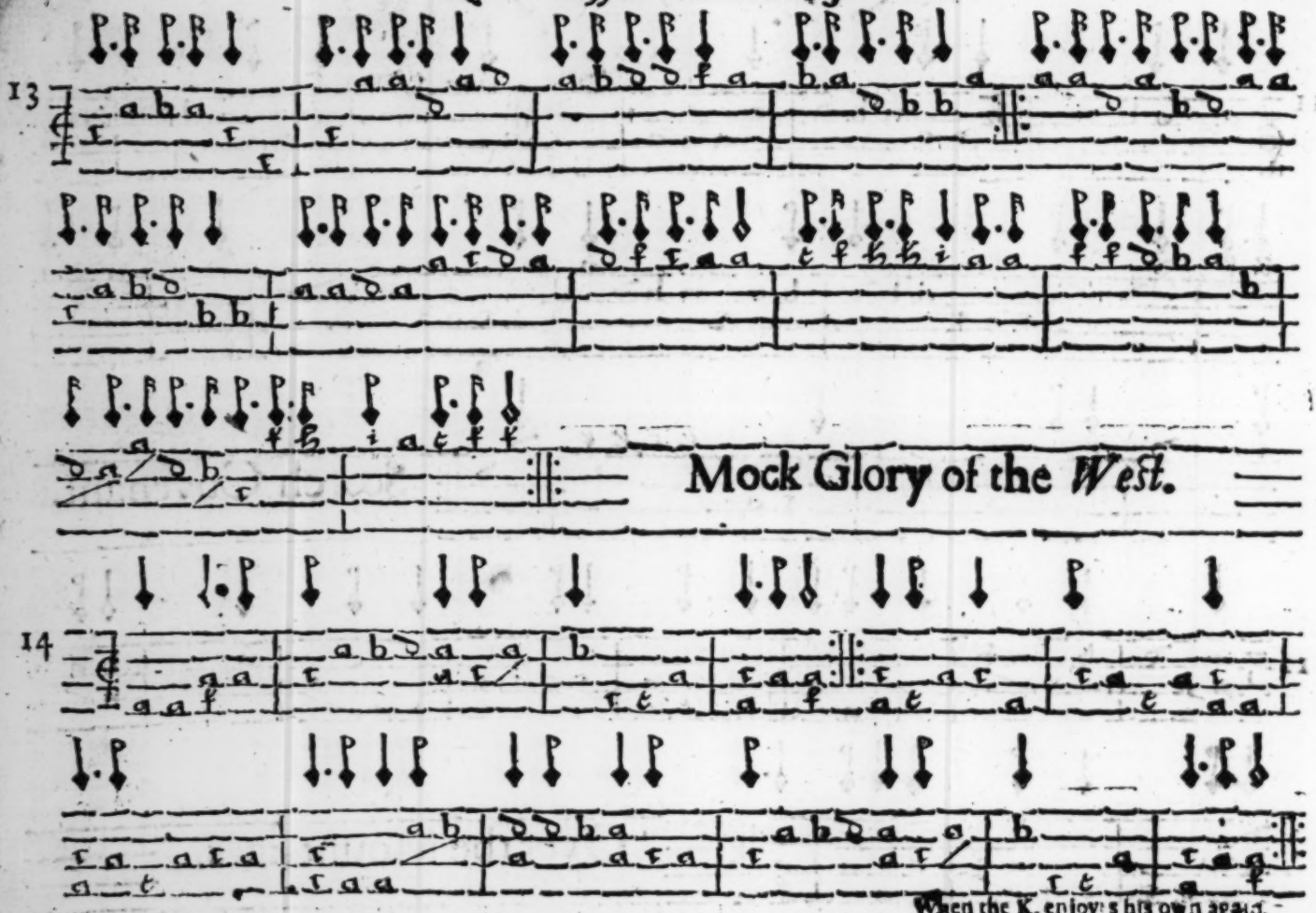
The Souldiers Life.

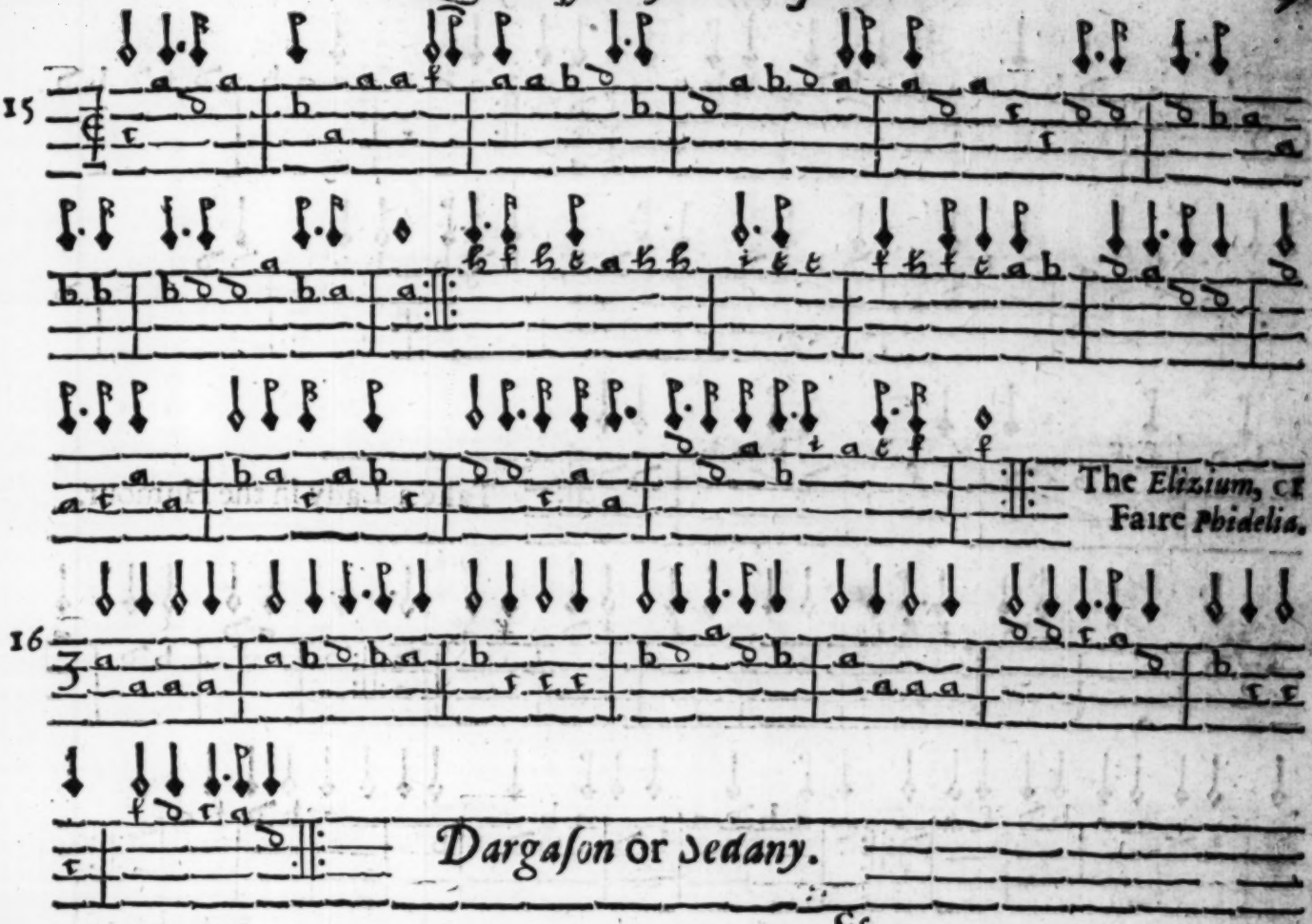
11

Scotch Covenant.

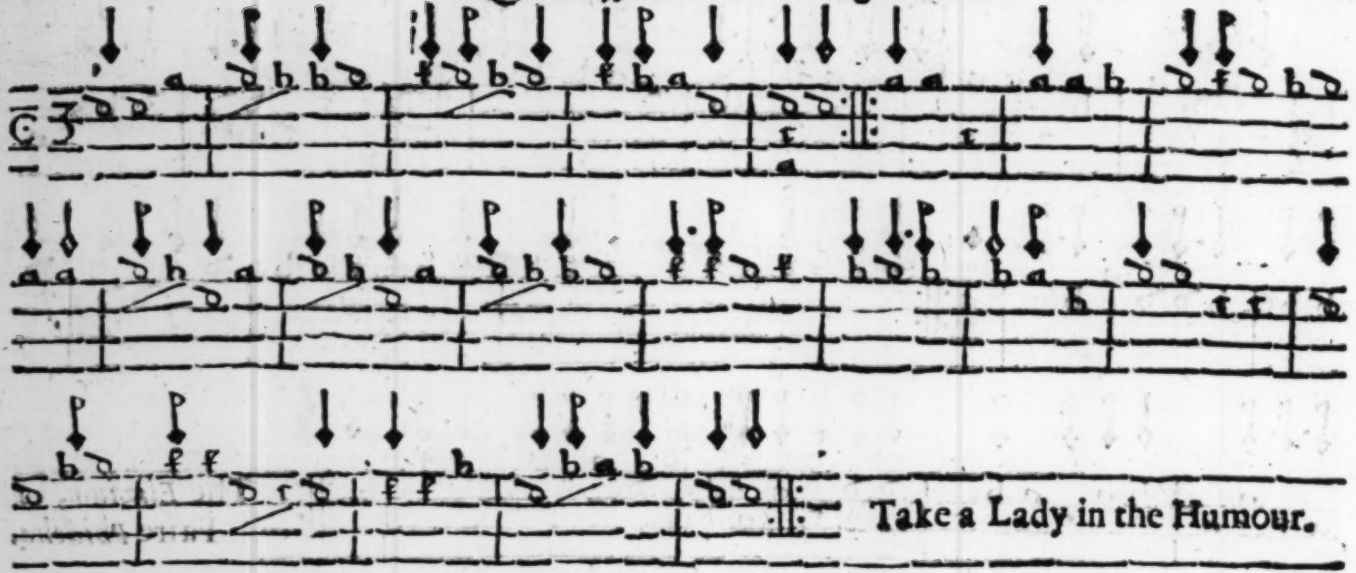
12

Over the Mountaines.


13
Mock Glory of the *West.*
14
When the K. enjoys his own again.

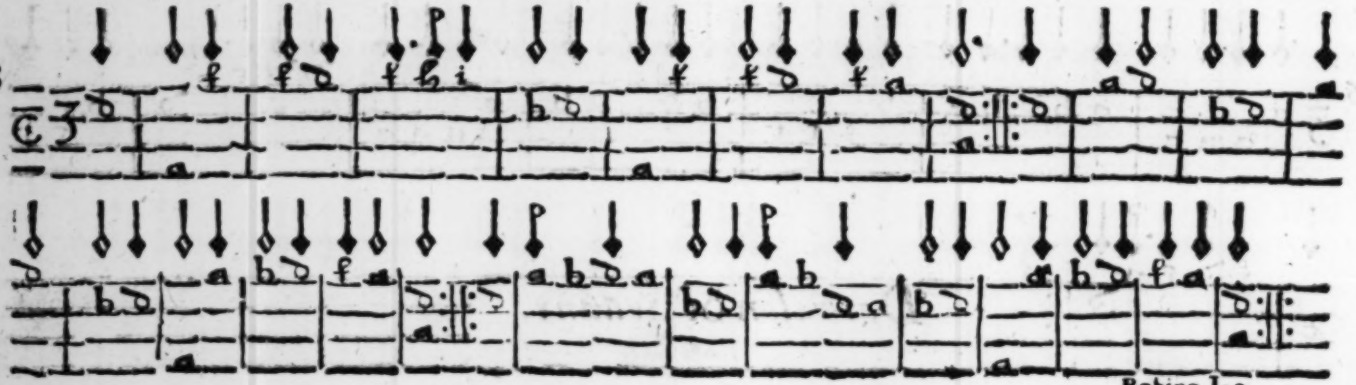

15
The Elizium, or
Faire Phidelia.
16
Dargason or Sedany.

17



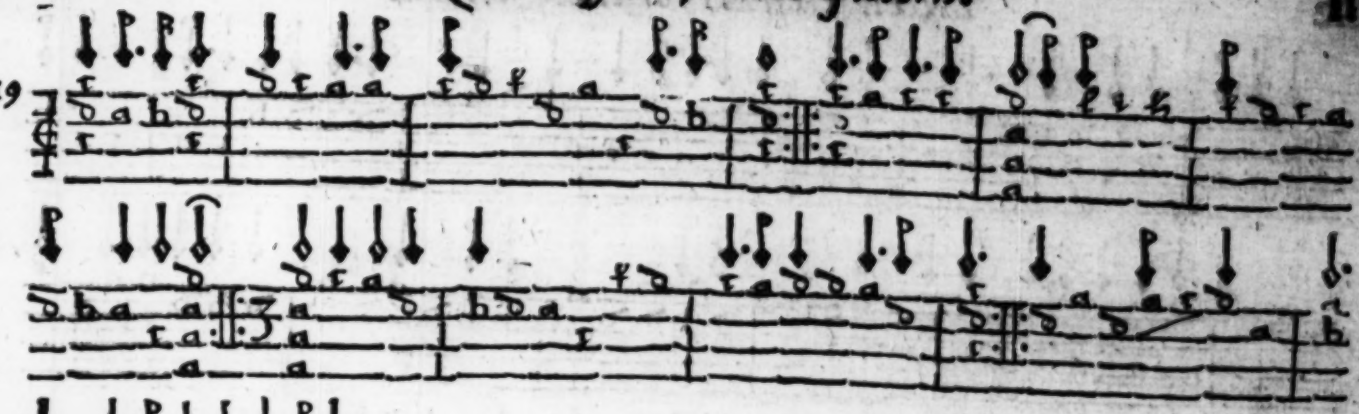
Take a Lady in the Humour.

18



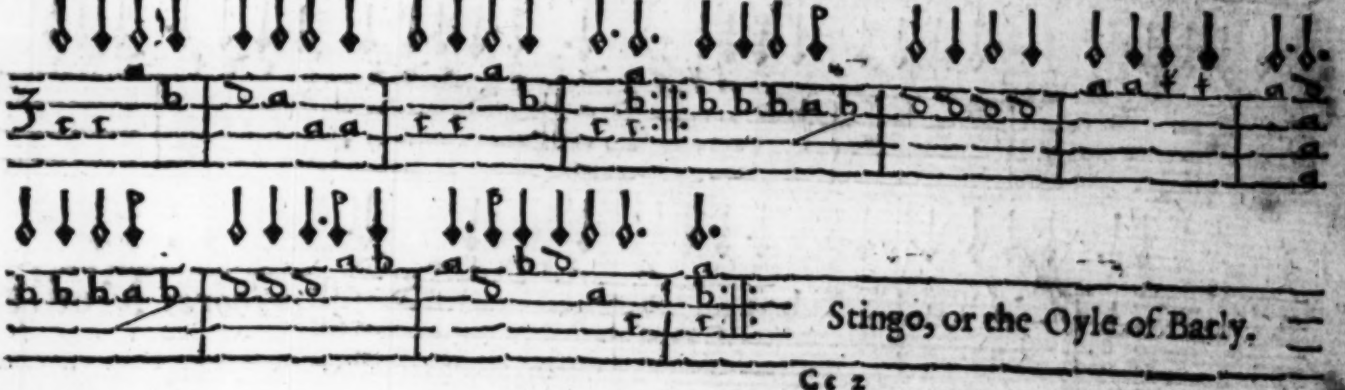
Bobing Joe.

19

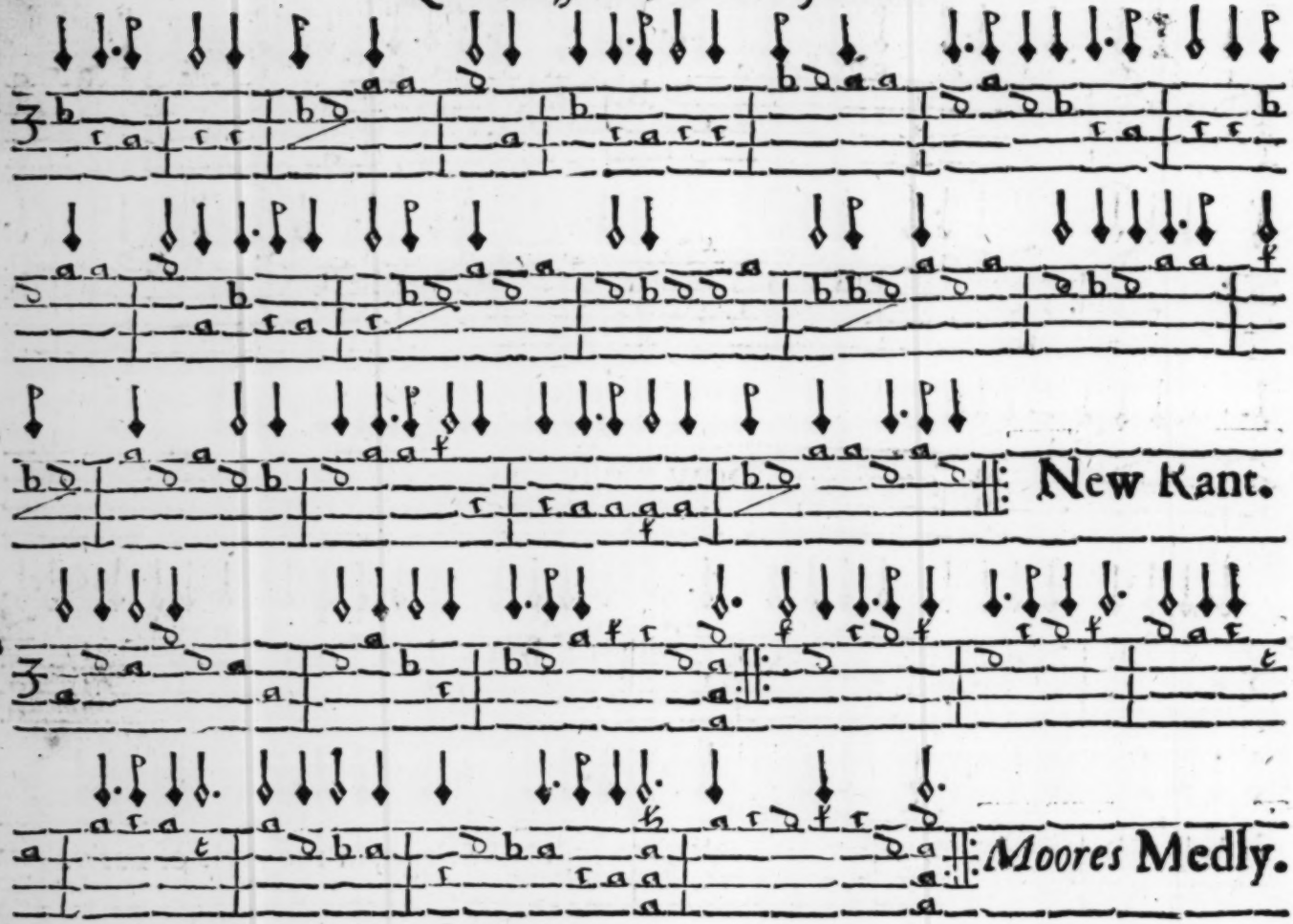


Bow Bells.

20



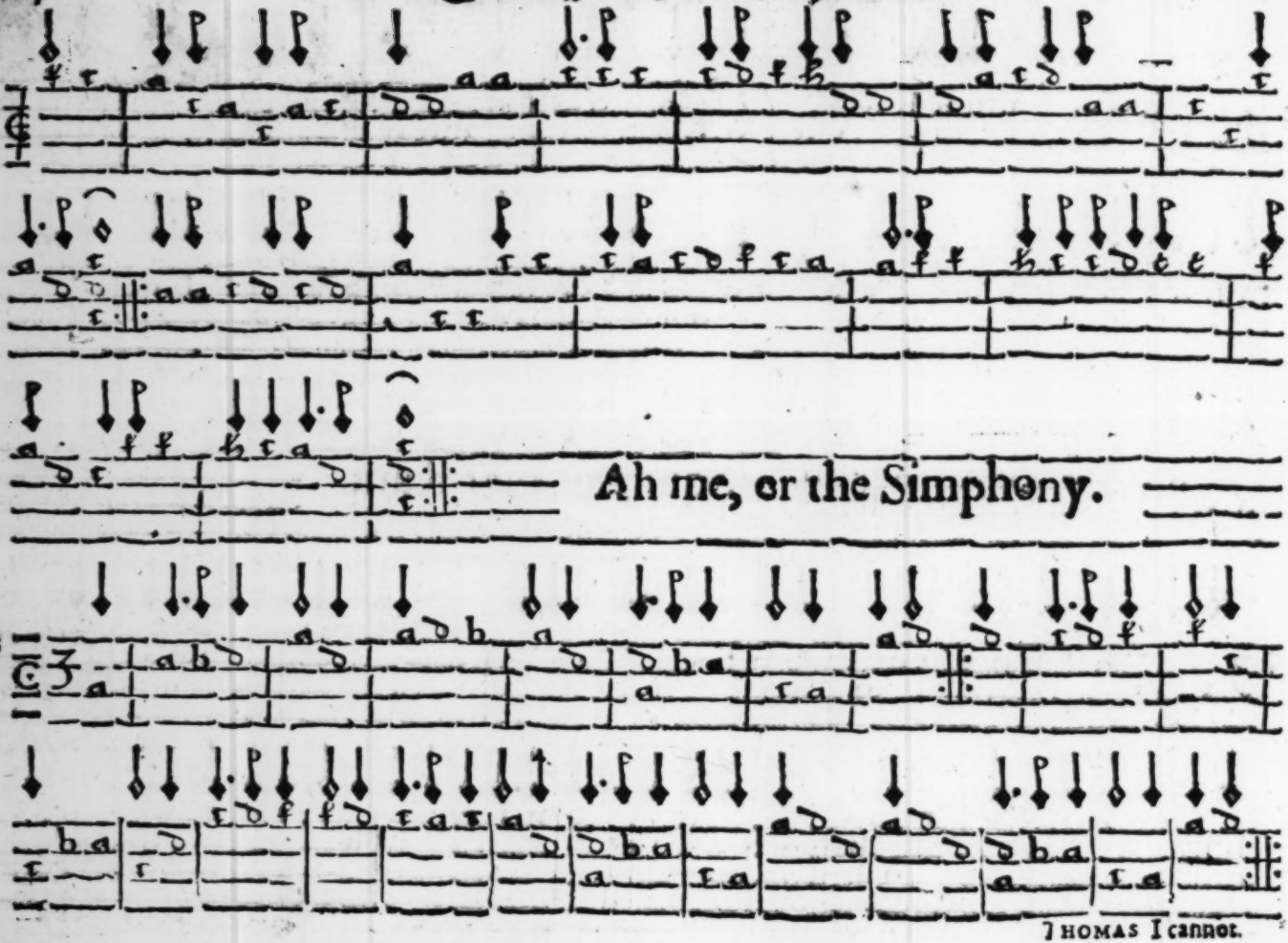
Stingo, or the Oyle of Barly.


21
New Kant.
23
Moores Medly.

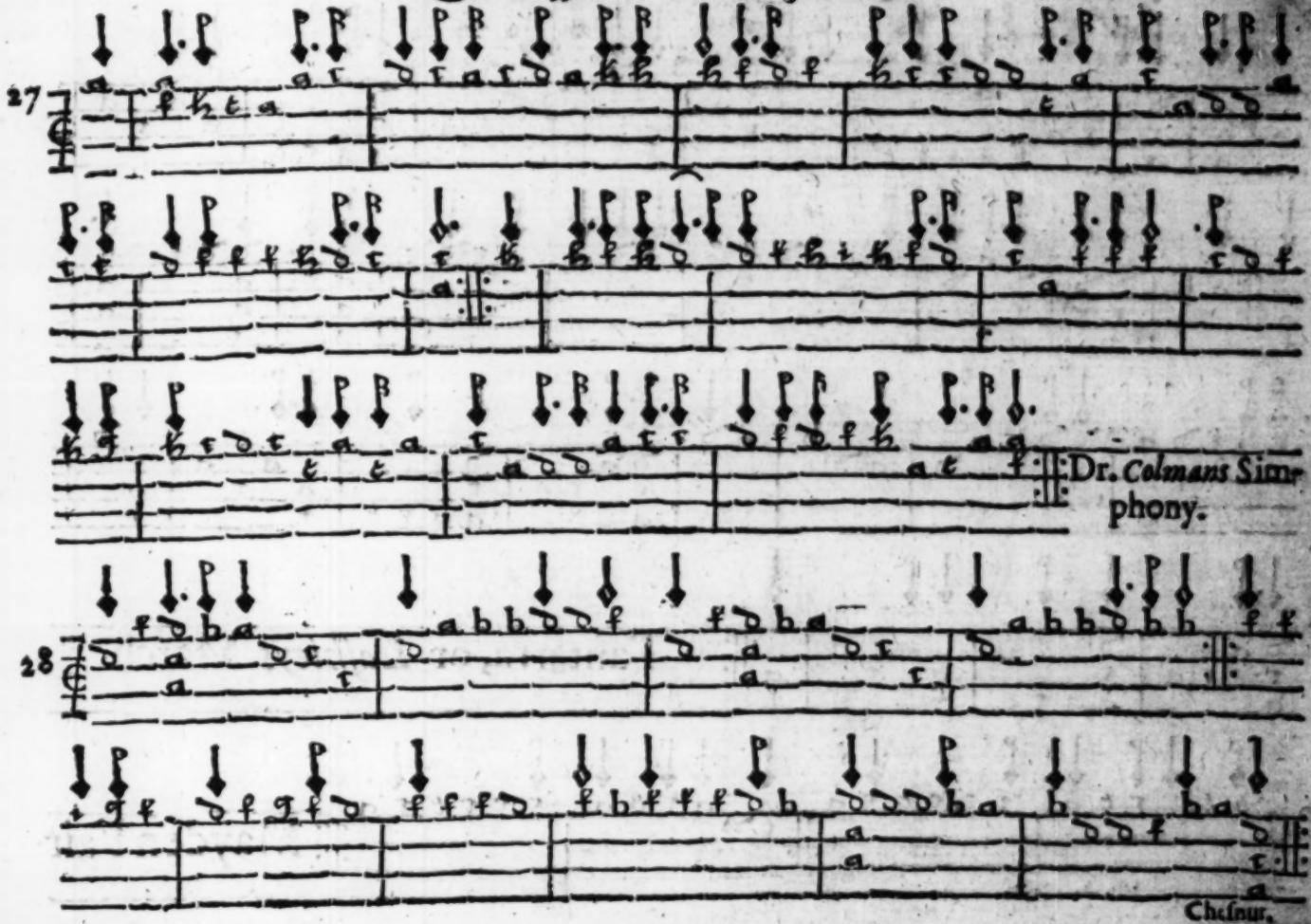
23

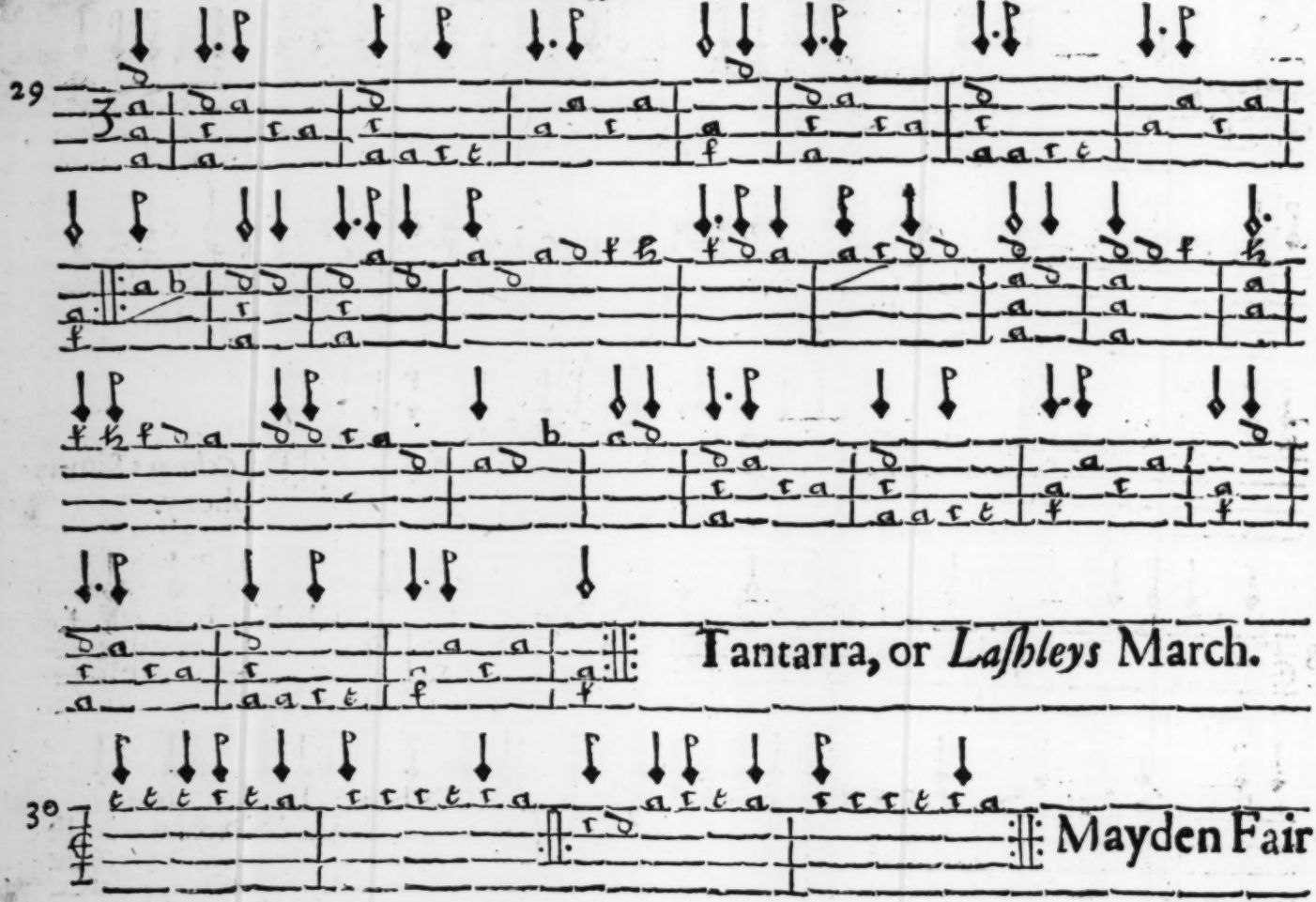
Squire Rands Kant.

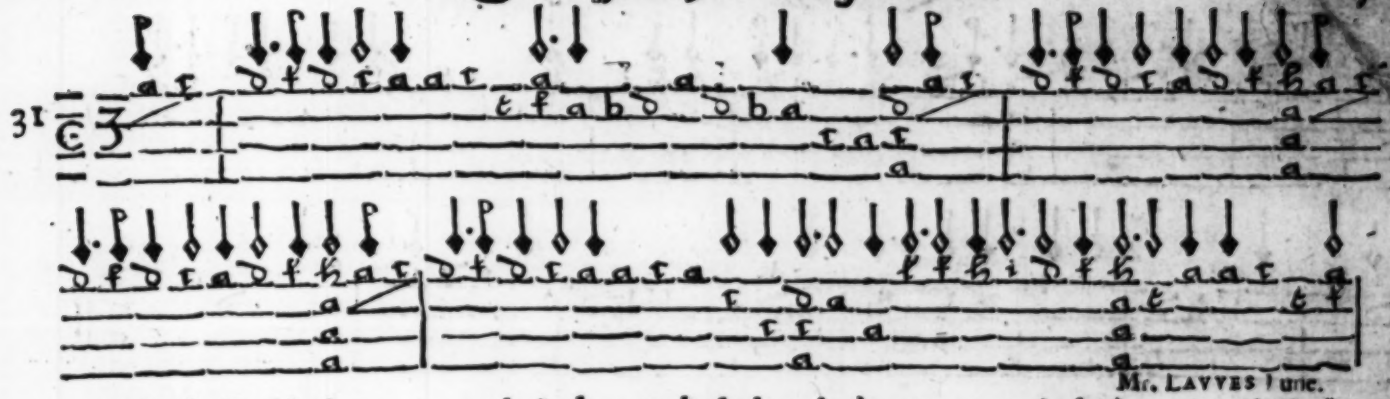
24

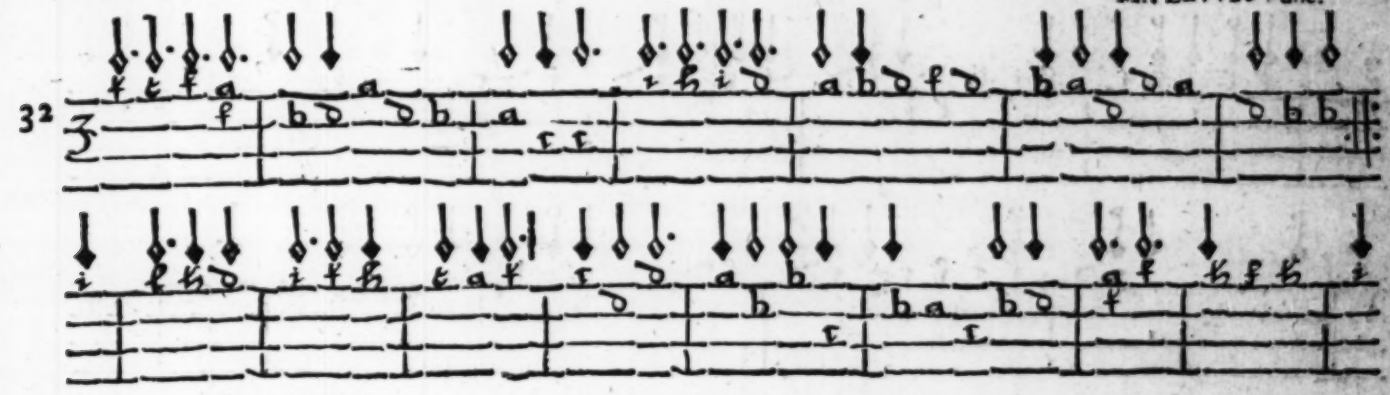


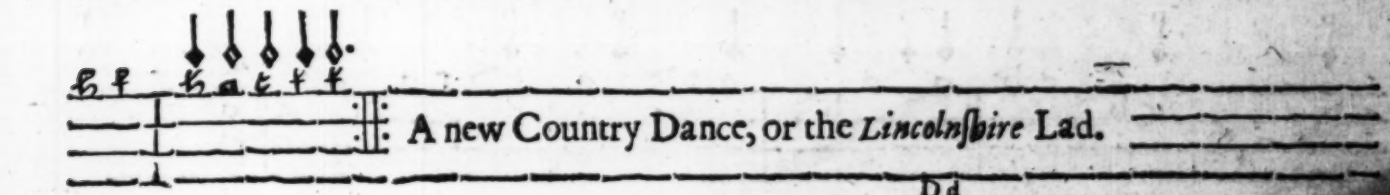
THOMAS I cannot.


27
Dr. Colmans Sim-
phony.
28
Chesnut.

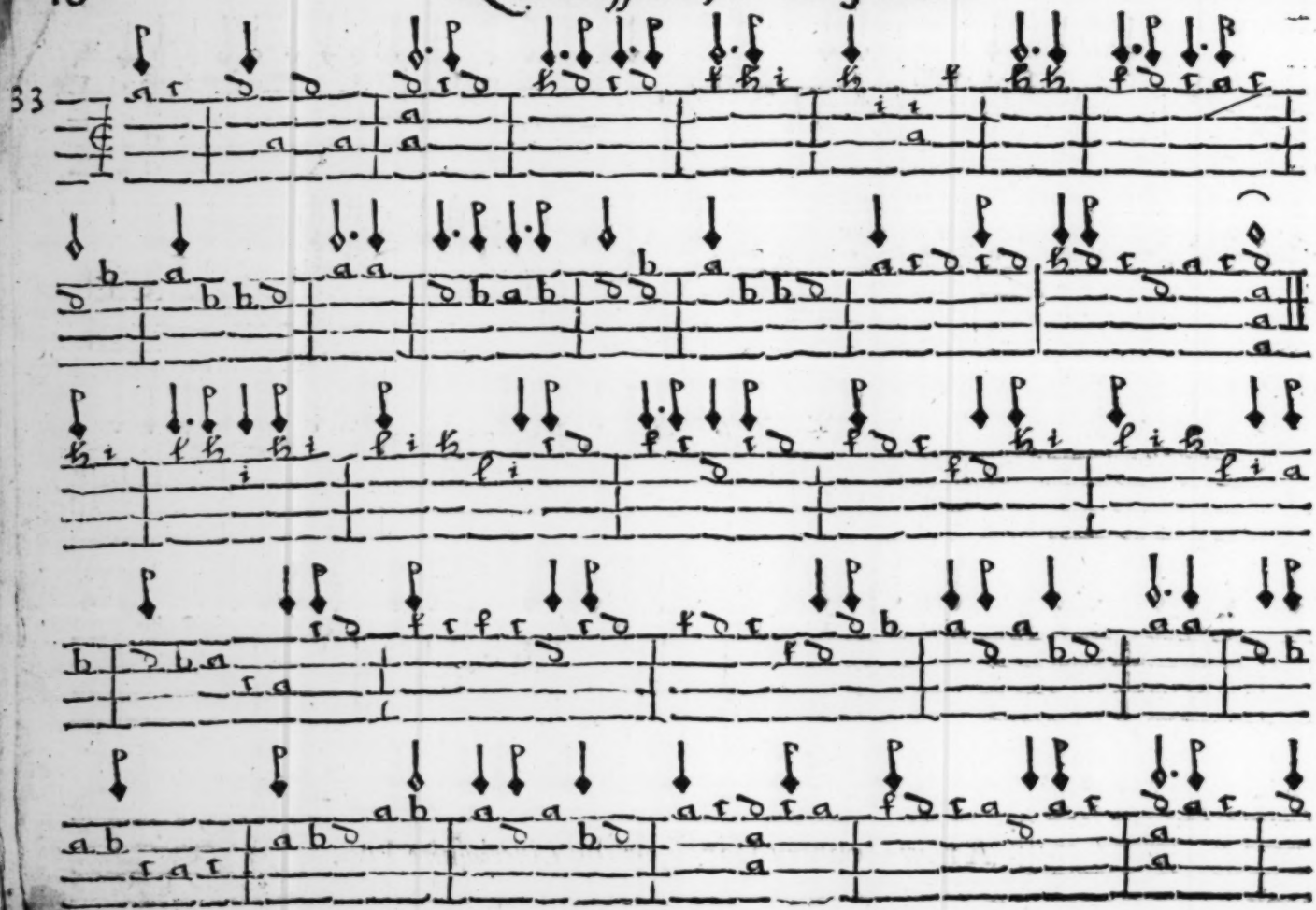

29
Tantarra, or Lashleys March.
30
Mayden Fair

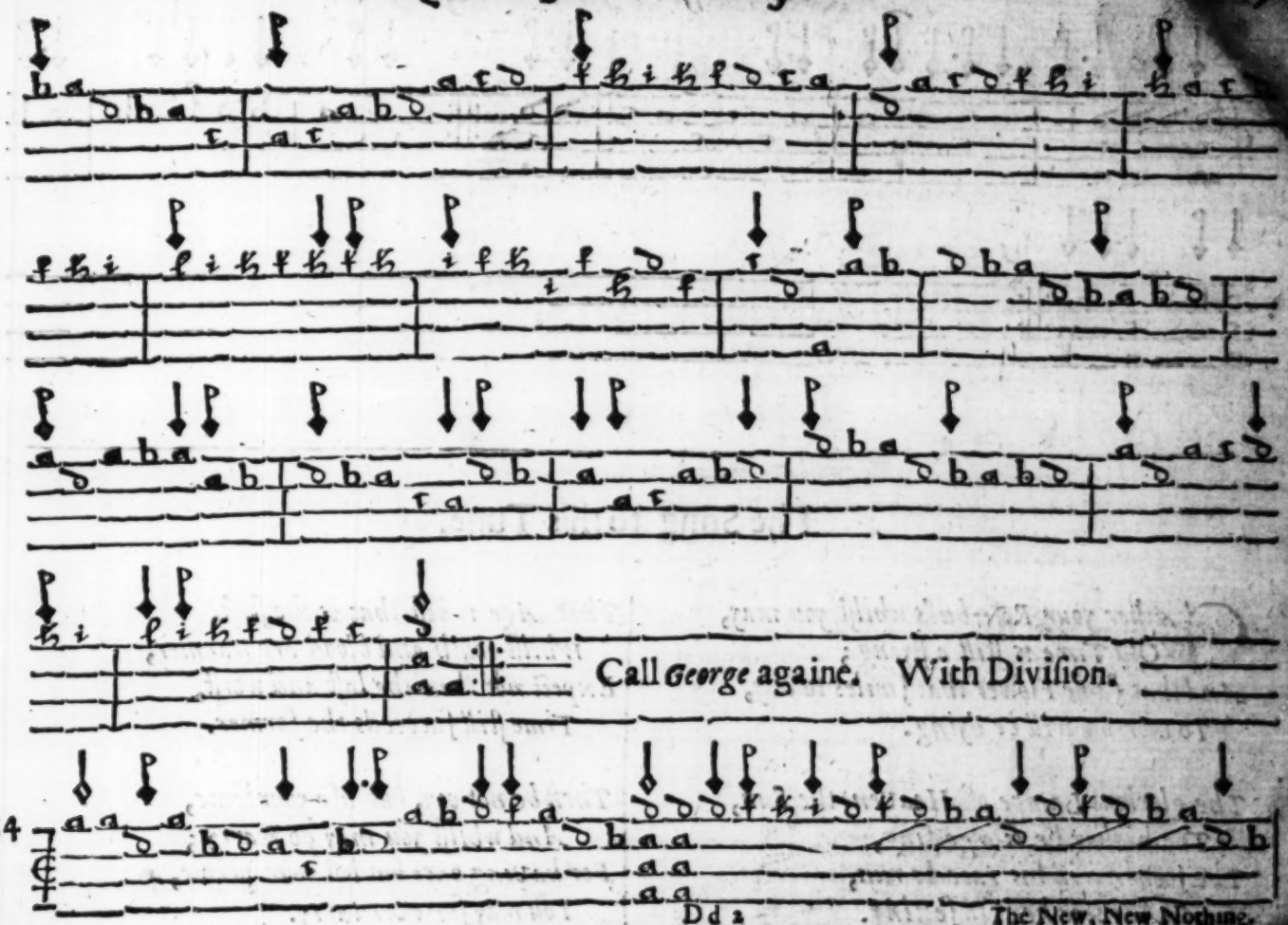


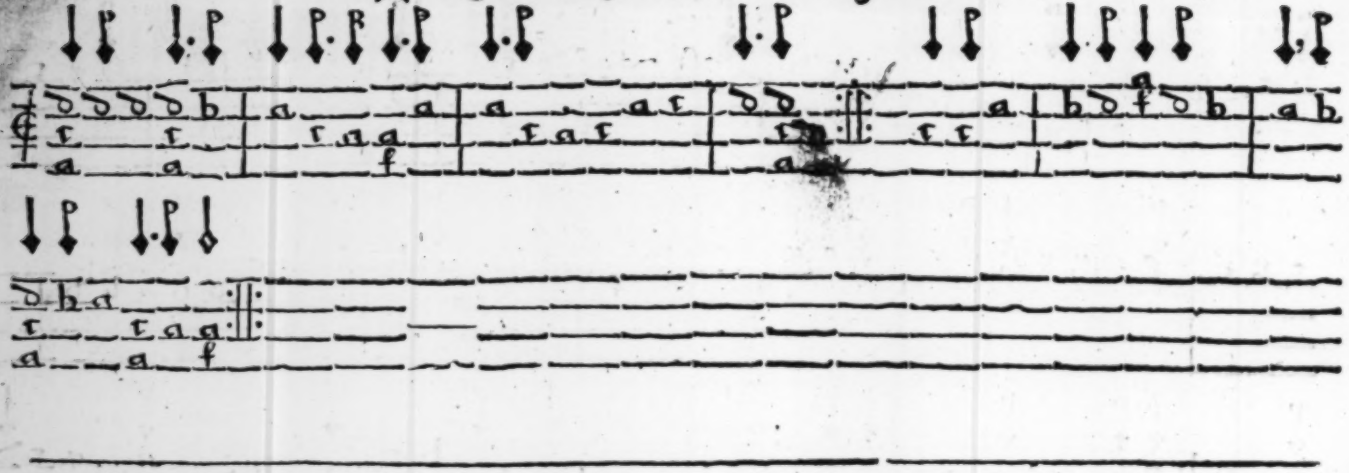




A new Country Dance, or the *Lincolnſhire* Lad.


33


Call George againe. With Diuision.
34



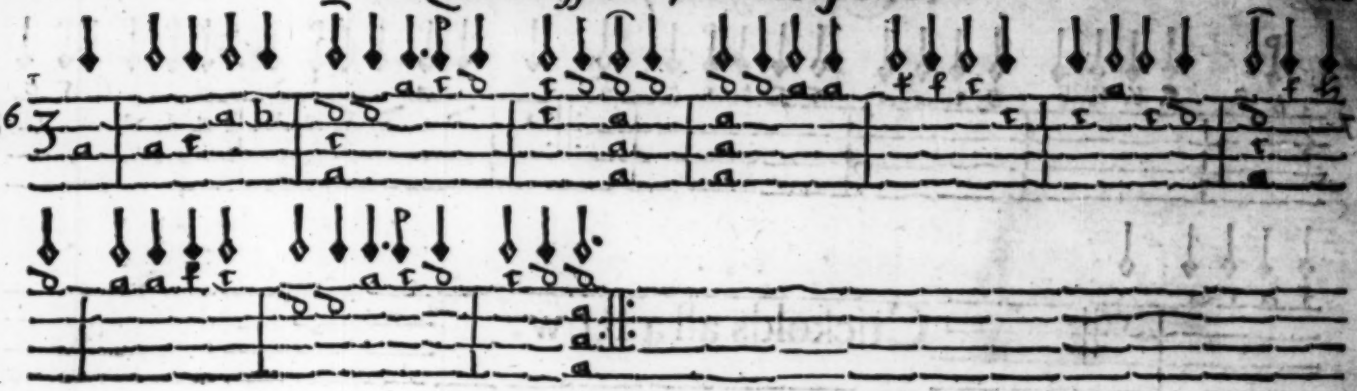
The Song to this Tune.

GAther your Roſe-buds whilſt you may,
Old Time is ſtill a flying;
And that ſame Flower that ſmiles to day,
To morrow will be dying.

The glorious Lampe of Heaven, the Sun,
The higher he is a getting,
The ſooner will his race be run,
And nearer hee's to ſetting.

That Age is beſt that is the firſt,
whilſt youth and blood are warmer,
Expect not then the laſt and worſt,
Time ſtill ſucceeds the former.

Then be not coy, but uſe your time,
And whilſt you may go marry;
For having once but loſt your prime,
You may for ever tarry.

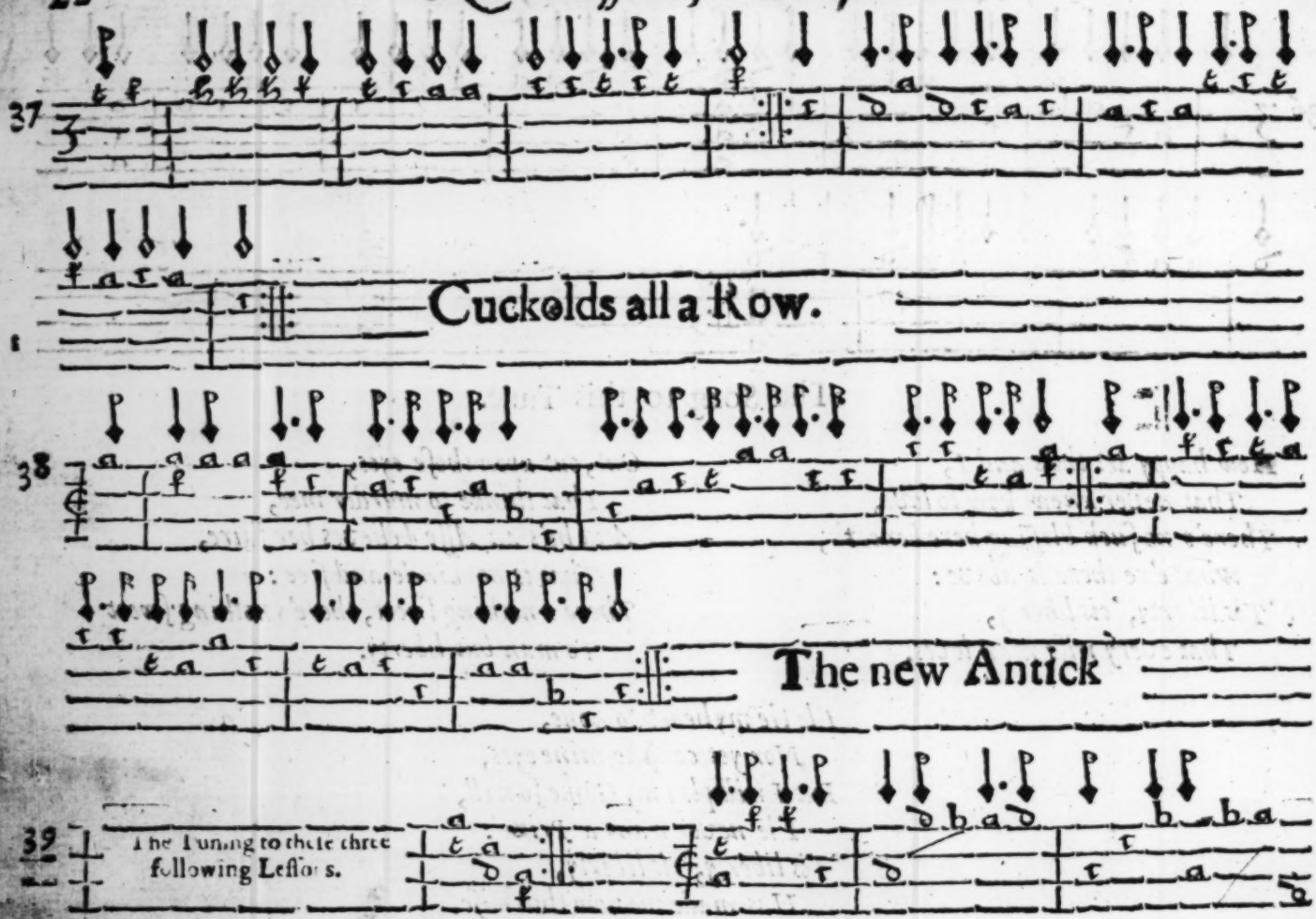


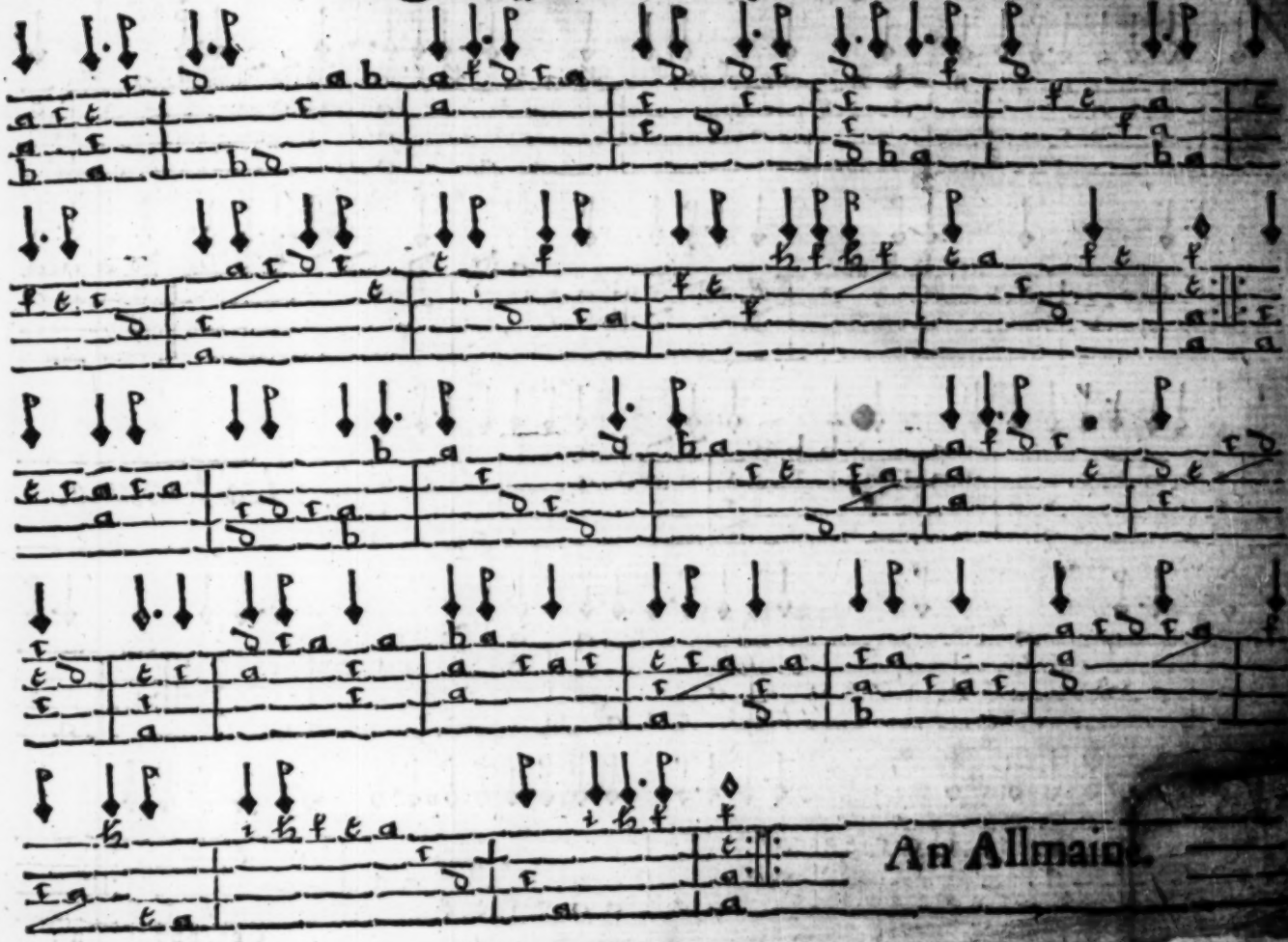
The Song to this Tune.

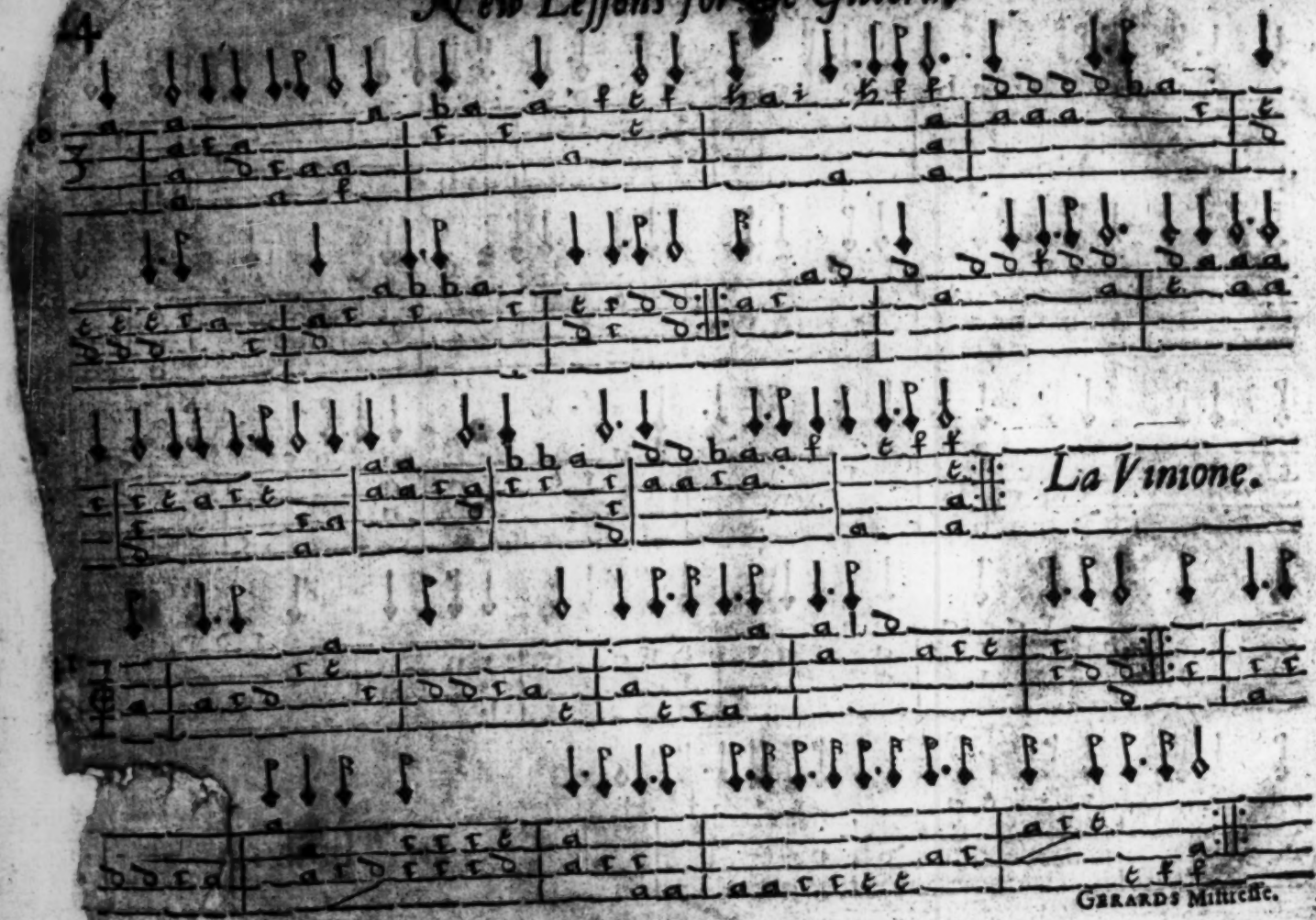
How happy art thou and I,
That never knew how to love,
There's no such blessing here beneath,
what e're there is above:
'Tis liberty, 'tis liberty,
That every wise man loves.

Out, out upon those eyes,
That thinke to murder mee,
And he's an Asse believes her faire,
That is not kinde and free:
There's nothing sweet, there's nothing sweet
To man but liberty.

I'le tie my heart to none,
Nor yet confine mine eyes,
But I will play my Game so well,
I'le never want a Prize:
'Tis liberty, 'tis liberty,
Has made me now thus wise.


37
Cuckolds all a Row.
38
The new Antick
39
The Tuning to theſe three following Leſſons.


An Allmaine.



FINIS.

GLASGOW
UNIVERSITY
LIBRARY